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On The Cover:

Axle Izcardi's '36 Ford coupe adorned by lovely Violet Valentine. Photo by Mitzi Valenzuela.



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Gene DiPal, Publisher

Happy Birthday, GM!

As this is being penned, it's GM's 100th and we want to wish an old friend a sincere happy birthday. GM and all its subsidiaries have been a boon for decades to hot rodders and customizers by providing affordable fodder for all who enjoy toiling in their garages and tooling around town.

With very few exceptions, Ford was the brand in the pre and early post-WWII era. It ruled both at the track and on the street. But the guys at GM, much to the chagrin of the diehard Ford faithful, did their homework and finally started producing cars that started overshadowing Ford's performance and outselling them on the car lot.

The SBC

Just look around you. Chances are that the car you're ogling has a small block Chevy (SBC) under the hood, even if it has a Ford body. We're not saying that SBC's are cooler, but there's no doubt that they're the most abundantly available motor out there and the cheapest to boot. You can get whatever part you need for them from any auto parts store and there are a thousand templates and recipes that run the gamut from 10-second street screamers to reliable and docile grocery getters. For powering an everyday custom that you can use, the SBC is hard to beat. Did we mention how cheaply they can be had?

No doubt 1955 was a true watershed year for GM with the release of the first SBC but the corporate honchos didn't rest on their laurels. That little 265 grew into a 350 street stomper with the release of the first Camaros in '67 and there was a 283, a 307, and a 327 in between. Other sizes came later, still small blocks.

Let's not forget to add the other legendary Chevy V-8s, either. It all started with

The DeLuxe Road

a 348 mill for trucks and heavy sedans in '68, but most will give the nod to the real fine 409 motor and its performance at the strip as really putting Chevy on the map. Then there's the big block 396, 427 and 454 which are much more commonplace and punctuated the end of the mighty muscle car craze with a bold exclamation point.

Styling

Take a look at GM's styling, too, throughout the decades. There's no doubt that GM's Fisher Body Division sculpted some truly ground breaking and beautiful cars through the years. Cadillac gets a nod as having some of the most sumptuous lines throughout the decades, and they were the originator and kings of the tailfins – no contest. Take a look at the future-thinking Riviera of '63 and the stylish Olds Toronado of '66. And there's no way that anyone who sees an early Corvette doesn't do a double take when it passes by.



The lowrider circle swoons at Impalas. The pro-street dudes at the track have their affinity for the Camaro, Nova, and Chevelle. Cadillac is still the make for the snowbird set and their pink flamingos. Esoteric types enjoy early Oldsmobiles, Ponchos and Buicks. GM has made something for everyone throughout its 100 year history. They helped make this country great by employing hundreds of thousands at their plants and paying them a fair wage with excellent benefits.

Then the 70's hit

Everyone knows the BS that this country went through a few decades back (heck, it seems that it's déjà vu all over again in some ways). Oil embargos, out of control inflation, and just a general sense of malaise permeated the country and that translated into some not-so-great designs from all three American manufacturers.

Dyed in the wool car freaks retreated to their garages and got to work on their older cars while Detroit faced the Asian onslaught and did the best they could with unimaginative bean counters calling the shots and not true car guys. It was sad to see stylists who'd been sketching fanciful designs on paper since they were kids get trumped by an accounting department because a bench seat and column shift was cheaper to produce than a couple of buckets and a console.

Are the car guys back? Maybe

We see GM bringing back a big block 427 Ferrari slayer as an option in the new Vette. After a decade of boring SUVs better suited for suburban soccer moms, the muscle car is back at GM with the new Camaro. Cadillac is giving the high end Euro manufacturers a run for their money with a 550 horsepower CTS-V. Even Pontiac's GTO moniker was reincarnated with a 400 hp mill a couple years ago and might be back again soon.

And then there's the new Volt

GM isn't going to get out of a tough situation by selling nothing but muscle cars, though. Like it or not, electric cars are going to be here to stay this time around and GM's staked the ranch on the new Volt. It may not be as exciting as stomping the gas pedal on an L88 powered car at the drags, but we're hoping that it'll put our old friend back in the black and some very talented auto workers back to work.

We congratulate General Motors on their 100th birthday and on the forward thinking behind the Volt. And thanks for all the cars and engines we've loved over the years. Long live the General!

And then there's CKD #31

Speaking of cool GM cars and ass-kickin' GM powerplants, this issue of CKD has a few of both. The aforementioned Buick Riviera is represented herein by one of the cleanest, sweetest Rivvy customs we've ever witnessed. And a Buick Nailhead engine found its way into a smokin' '39 Hudson. See what we mean by GM's influence?

The SBC is well-represented as well, with a fine '56 Chevy gasser powered by one of the venerable mills, a 327 variety. Add to that, a '31 Ford powered by a 283 Chevy motor.

Yeah, when it comes to engines, General Motors still rules hot rod land.



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DeLuxe Gal
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Photographer: Holly West



Deluxe Letters

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D'Agostino Deluxe

It's been awhile since it ran, but thanks for the excellent feature on my '57 Olds "Golden Star." Enclosed are a few photos of when my '61 Olds Starfire convertible was being kustomized at Bill Hines' shop in Long Beach last year. I also have a '58 Packard being kustomized at Oz's shop.

John D'Agostino
Discovery Bay, CA



You have way too many cool cars, John. We'll definitely see you in January at GNRs. You must have caught Bill during one of his coffee breaks, huh?

Way Gone A

Just thought that I'd send you guys a letter for your great magazine and a photo of my Ford. I tried keeping it as old school as I could with no billet aluminum parts. It's a '28 Phaeton body that's been cut down on a hand-made frame. The grille shell is a '31 Chrysler item that's been cut down. The engine is a 270" Red Ram Hemi with homemade exhaust. All paint, fab and body work was done at home with help from my dad and brother. Keep up the great work on the magazines.

Lynn Miller
Greeley, CO



CAR KULTURE DELUXE

So Ha So Good

This is my first time writing anyone about cars. Here's a picture of my '32 Chevy and '62 Harley. I've had the HD for 30 years now. I've had many different cars and love all styles. I like the style of your magazine a lot because it's giving the younger kids a chance. It lets them think and show their talent. You've gotta start somewhere. Some of their ideas are great, but some are in the outer limits.



Nowadays a part can cost you a month's pay check. With the styles that you show, a kid can trade parts, labor or friendship to get their rides done. Remember that chrome doesn't get you home and keep the mag rolling.

H.P.
Miami, FL

"Anglian" Fast

I just bought my first copy of your magazine and, as weird as life can be, I also located an early Anglia gasser owned by a retired racer the same day that I read the gasser article. I am a member of DRAF (Drag Racing Association of Florence) and help my next door neighbor Mike race. We would like to try a car with an older body style. I'm definitely using the Anglia, but need to do some research before we spend the rent money.

As you're aware, most cars these days at the strip are Mustangs and Camaros with SBC and BB engines. The guys that own them won't be much help with the Anglia.

Doug Floyd
Florence, SC

Doug, you can get all the help that you'd ever need on that build from the 'net. Check out the forum at www.olskoolrodz.com and you'll have it race worthy in no time.

We'd also suggest going to some nostalgia gasser and drag race events. Watch CKD and OSR for dates and coverage, but the two NHRA Hot Rod Reunions (one in Bowling Green, KY in June; one in Bakers-

field, CA in October) are chock full of racers who know everything you need to know about building an Anglia gasser.

There are also several gasser events at Thompson Dragway in Ohio. Same deal: lots of guys with tons of knowledge and experience.

Deluxe Drop Tops

I have a friend that builds custom cars and I'm a local photographer. The two cars I'm sending in would be perfect in any magazine. One is a '42 Lincoln Continental Cabriolet (1 of 136 ever made). It was a V12 car. The builder is Doug Udall and the owner is Grant Jensen of Arlington, WA. Car two is a '59 Caddy parade car. The model in the photos is my friend Paris Kennedy.

Keith Stykec
Everett, WA



We love Paris in the springtime... or any time! The cars are cool, but probably not quite right for us in their current configuration. Thanks, though.

Enchanted, I'm Sure

Here's a pic of my '56 Olds "Enchanted." It is frenched, shaved, and it has an L88 Corvette engine and tranny.

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By Josh Mills

FUEL & FIRE

PROJECTS

For me, an old car project of any sort - be it a hot rod, custom or restoration - is much more about the journey than the destination. Sure, it all seems fun with a deadline looming or a vision of the completed work in all its glory, but the challenges, detours, fun and friendship along the way are priceless. It may be even more priceless than if you could make the rusty hulk into the finished product overnight. From the initial search for the right car for your project to staring at the finished product in your driveway after countless hours of work, the people you'll meet, the places you'll go and the things you'll learn along the way are, in my mind, collectively more fun than the first drive.

The journey for me encompasses the entire build right from the start - starting with the vision, the searching, the haggling and buying, the always fun flat tire load up onto the trailer. It's checking out your new ride in the rearview mirror dozens of times on the drive home and the stares from onlookers as you trailer it home that seem to say "Did he actually buy that?" or "He must be taking it to the junkyard" or "Look at that car, Mom!"

It includes showing it to your wife and her saying, "This is it?" and your explanation to her of "Yeah, but it'll look like this" as you show her a picture in a magazine.

It's a night of looking the tires with your buddies as you go over every inch of the car while they tell you with "better you than me!" and tell you that you have a lot of work ahead of you. Then there's the old road map, bottle, buffalo picket, wheat penny or other seat antique paraphernalia that you find when cleaning it out. There's the too-dead engine you unfortunately find far more work than originally anticipated. There are swap meets that you and your friends go to, waking up before the rooster crows to try and nab some rare parts before the vendors even enter the gates.

There's the infinite number of choices to make, from engine type to wheel and tire combo to paint color and the hundreds of choices in between. There are times when you look at a certain job on the project and say, "How am I going to do that?" and finish it saying, "Wow, I did that."

There are all the great people that you ultimately meet in buying all the parts, having someone show or explain information to finish the project. There are the times when you just walk past it in the shop or stare at it for days or months and accomplish nothing because you are looking out of the big key suggestions in through a project: time, money, motivation, solutions, or parts availability.

Even hands from friends who share the entire build right from the start - in your excitement can validate the progress you've made. There's the late night milk crate for a donor's seat that fits so you can see how things feel and to make a few audible "mrmrmr" sounds. You will figure out solutions to problems between the time your head hits the pillow and the time you wake up.

There's rolling it out into the daylight for a fresh perspective on a newly acquired ride height or top chop and the smell of fresh paint. Nothing compares with the sound of that fresh engine coming to life the first time. Showing the final product to those people that had doubts when you first got it and hearing "This is the same but" coming from their lips - priceless.

Don't get me wrong. There is nothing like driving around in the completed project and the sense of accomplishment in being in finally being done. Just don't overlook the road to get there. It is fun for me to look back on a project and remember where it came from, who helped with what, what part came from where, and all the stories that go along.

Yeah, it's as much about the project as it is about the completion because for some of us the game is always the chase. Just over that horizon of project completion lies... another project.



Josh Mills

BLUE SUEDE FORD

Words: Alan Mayes, Photos: Mitzi Valenzuela



Alex "Axle" Idzardi is the traditionalists' traditionalist when it comes to hot rods. Hardcore traditional rod guys call him old-fashioned, he's so particular!

If you've been reading *Car Culture Deluxe* for very long, you know that we have a saying around here that points to how coolly traditional we think a rod is. If you look at it and can't tell when it was built, that's traditional.

Look at Axle's '36 Ford coupe here. When was it built? There are no visual clues. Look at the tech box. When was it built? No clues there, either. This baby is spot-on perfect for what Axle was trying to accomplish: build a safe, good-looking traditional hot rod that defies time.

Combo for the Palace

We first spotted this recently completed car in the Suede Palace at the 2008 Grand National Roadster Show. It was fitting that it made its first Southern California show appearance there as Axle and his wife Celeste

are the promoters for the Suede Palace portion of the GNRS.

Axle took me on a little tour of the car, which had a brand-spankin' new, genuine "Tijuana tuck 'n' roll" interior. It's absolutely perfect for this car and complements the owner-applied poly primer blue suede exterior.

The '36 Ford 3-window coupe is one of the best-looking cars to ever come out of Dearborn, so it's wise to not mess too much with perfection. This car got a louvered hood, courtesy of Eric Vaughn in Pasadena, and a lowered hot rod stance. The suspension job was accomplished through a 4" dropped axle in front and a reshaped rear crossmember. It retains full suspension travel, so Axle and Celeste can ride in comfort and keep their tooth fillings.

Axle, a member of the Shifters Car Club, said he found the car in 2005, just before





BLUE SUEDE FORD



DeLuxe

STATISTICS

OWNER	Alex "Axle" Idzardi Show promoter and classic auto sales Riverside, California
BUILDER	Owner
CAR	1936 Ford
BODY	Louwered hood by Eric Vaughn (Pasadena, CA)
Paint	Blue suede Poly primer with custom blue tint by owner
Grille/Shell	Stock original 1936
ENGINE	284 cu. in. 8BA flathead, bored to 3 5/16, stroked to 4 1/8, ported, polished, relieved block, balanced, Isky 325 lift cam, Johnson adjustable lifters, Chevy valves, Offy heads with 9.3:1 compression
Carburetion	Thickstun 2x2 intake; Stromberg 97 carbs with Scott tops
Exhaust	Custom headers with 2" straight pipes & original '50s chrome cutouts
Ignition	Mallory dual point (crab style)

DRIVETRAIN

Transmission	1939 Ford
Rear End	1936 Ford banjo with 3.54 gears

SUSPENSION

F: 4" dropped Moore axle with mono leaf, unsplit wishbones, tube shocks	R: Stock rear spring with original Houdaille shocks; rear cross member pie cut & straightened flat
---	--

MISCELLANEOUS

Wheels	16" 1940 Ford solids
Tires	F: 5.50x16 Firestone; R: 7.50x16 Firestone
Brakes	1940 Ford hydraulic
Seats	Original 1936 Ford
Dash	Restored 1936 Ford, painted navy blue
Taillights	1936 Ford
Steering	1936 Ford column, Restored 1936 Deluxe banjo wheel
Upholstery	Navy blue & off white tuck & roll - done in Tijuana
Windows	Restored by Jack's Glass (Bloomington, CA)
Interior	Blue carpet w/white piping; fully upholstered trunk
Car Club	SHIFTERS SO CAL

Christmas, and spent almost two years building it. He says that like it's a long time, but we know guys that have been longer than two years deciding on paint!

The car had been sitting in Whittier, California, since 1962 and had some rust issues in the roof. Even So Cal cars can rust, believe it or not.

"Because there are so many body curves on the roof, I had Fabian Valdez of Vintage Hammer 'English wheel' new pieces, then weld them in to replace all the damaged areas," Axle explained. "Fabian also assisted in fabricating other pieces not reproduced."

"Hot" is hot rod

The "hot" in hot rod comes from under the hood. This engine description could come from a '56 issue of a rod mag.

The 284 cubic inch 8BA flathead is bored, stroked, ported, polished, balanced and relieved. It utilizes Johnson

adjustable valves and an Isky cam, along with high-compression Offenhauser heads. No, that's not all, but thanks for asking. It also has a Thicketun high rise intake with a pair of Stromberg 97 carbs featuring Scott tops. The mill gets its flame from a Mallory crab-style dual point distributor. OK, that's all.

The 1939 Ford transmission feeds power back to a '36 Ford rearend with 3.54 gears. Brakes are the usual hot rod fare of 1940 Ford juicers. Tires are wide whitewall Firestone bias-plys, as if you even had to ask, mounted on 16" Ford steel wheels.

Every time we went into the Suede Palace last January, there were people checking out Axle's '36. That seems to be the standard wherever he takes it. It won Road Zombies Favorite Hot Rod pick at the Sacramento Autorama 2008 just before the GNRs. It's easy to see why.

Model: Violet Valentine;
Make-up & hair: Miss Rockwell Devil



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PINUPS FOR PUPS PINUPS HELPING FOR A CAUSE!

Did you know that 56% of dogs and puppies entering shelters are killed? Did you know that an estimated five million cats and dogs are killed in shelters each year? That's one about every six and one half seconds! I hope this grabbed your attention, because it grabbed mine.

Twenty nine year old Sondra Joy from Herber City, Utah, has taken it on herself to make a change in these statistics. Sondra started a company called "Pinups for Pups."

Being a huge dog lover, I jumped on board three years ago and started shooting for their yearly calendar. Many pinups have taken time to do shoots and events to support this company, and all of their efforts. We are all pitching in to support a good cause, dog rescue. I'm so happy that there are pinups out there that are trying to make a change in this world.

Sondra is a wonderful woman and has such a great heart. I hope this interview will point more pinup models, pinup fans, and just plain dog lovers her way to help her out. To learn more about Pinups for Pups you can go to their website, www.PinupsForPups.com.

SK: Sondra, what got you into starting Pinups for Pups?

Sondra: For most of my life I have been doing volunteer rescue work. In 2004 and 2005, I spent most of my income rescuing animals, paying vet bills, giving donations, etc. One day I realized that I would be better off putting all of my time and effort and money into something bigger, a movement to help raise more money, promote animal rescue, and educate people

Sabrina Kelley's PINDOWN PINUP

about responsible pet ownership. Voila, you have Pinups for Pups!

SK: What made you decide to go with pinups as your theme?

Sondra: I am a huge fan of the modern pinup movement. I also think that everyone appreciates beautiful women, especially those working hard for a great cause.

SK: I know you have a day job and you're a new mother so how much of your time is put into this project for dog rescue?

Sondra: Between promoting, producing a calendar, appearing at events, fulfilling orders, customer service, helping to maintain our website, and volunteering at the rescue, it takes up a lot of my time, energy, and money.

SK: Have you seen a difference in what you have done in helping these pups out?

Sondra: We have had a great response over the last three years. We've helped raise money by attending fundraisers, promoting through our newsletter, donating calendar sales, and helping raise awareness for our non-profit animal rescue partners, who are saving dogs every day.

SK: What are some statistics that would shock people into wanting to help out with animal rescue?

Sondra: It costs US taxpayers an estimated \$2 billion each year to round up, house, kill, and dispose of homeless animals. (*USA Today*) Every year, between six and eight million dogs and cats enter U.S. shelters; some



• Several top pinups participate for the cause.

three to four million of these animals are euthanized because there are not enough homes for them. (Humane Society of the United States)

SK: Who are some of your animal rescue partners that you donate money to?

Sondra: The rescue partner we work the closest with is the Paw'd Squad Animal Rescue (www.PawdSquad.org). Other groups we have helped out include the Karma Rescue (www.KarmaRescue.org) and Rottweiler Rescue of Los Angeles (www.RotRescueLA.org).

Recently we have started to expand our rescue partnerships through our website www.PinupsForPups.com.

SK: When will the 2009 Pinups for Pups Calendar be out and who are some of the big name pinup models in it?

Sondra: We will start selling the calendars in October. All of the photos are done by our exclusive photographer, Marie Anthony, and this year we have pinup models Sabrina Kelley, Heidi Van Horne, Shelly Martinez, Sugar (Jessica Kipper), Kelly Kaye, and many more.



• Sondra Joy, head of Pinups for Pups.

SK: How and where can we donate to Pinups for Pups?

Sondra: Buy a calendar (or three or five)! You can also help by becoming a Pinups for Pups sponsor, or even advertising with us if you are a business owner. You can also make a donation to one of our animal rescue partners that are linked on our website.

SK: Is there anything that you have dreamed to do for Pinups for Pups that at this moment you cannot afford or do not have enough help with? If so, what is it? Maybe we can make it happen.

Sondra: Our dream is to garner enough mainstream media coverage to move our promotional efforts to the next level. If you know any reporters, talk show hosts, or media personalities at any level, please let them know that we'd love their help with our animal rescue efforts.

SK: You have come across companies that have tried to copy what you're doing with similar names. How did you go about professionally handling that, and was it very upsetting to you?

Sondra: Yes, we have come across a few groups who have not only copied our idea, but have stolen our work logos. Supposedly, imitation is the sincerest form of flattery, and although these copycats might be doing good work in the name of good cause, it still boils down to people trying to get a free ride off of our time, effort, and funding. The fact is that I don't want our reputation tarnished by the possible bad actions of a group using our name, or a similar sounding name. It's about decency, ownership, quality control, and protecting our organization, so we can continue to save animals in the future.

SK: What can we look forward to in the future from Pinups for Pups?

Sondra: This year we have our brand new website, where you can actually get involved and become a part of the Pinups for Pups community. You should really check it out. Also, look for more big name talent on

• Leggy Meg is one of the pinups who donates for Pinups for Pups.



• Some of the Pinups for Pups crew with Sondra Joy and Amity.

How do you handle the backstabbers, copycats, and liars? You have always seemed so nice when I've met you at shows; it seems you are above it. I hope I don't have to be that cut-throat like some of these girls to make it.

Following in your footsteps California

Join the club. Ha ha! This is probably one of the hardest things to deal with in being a model. Believe me, it only gets

worse the more successful you get. People get jealous and want what you have and will do anything and everything to copy it or destroy it. You just have to stay strong, stay out of the drama as much as you can, or at least not feed into it, and focus on what you are doing and not what anyone else is doing.

board, and watch for us on the A&E series *Tattoo Highway*. Also one of our pinups will be in the next season of *Survivor*. It's hard work but every year we get better and better. Thank you for all of your help!

-----PINUP LETTERS-----

COPYCATS & DRAMA
Sabina,

I have been doing a lot of pin up shooting and working with companies lately. I'm happy to be doing this, and wanted to do it for so long, but I'm sad because the more successful that I get, the more it seems like there is a lot of drama, copycats, and cattiness in the scene.



I have had photographers and models stab me in the back with talking crap, making up lies, copying images right after they have been published, undercutting me on jobs, copying my tattoos, using my name first or last in their made up pinup names, and contacting every company, magazine or photographer I have worked with right after I work with them, to try and do a job I just did. It is really shady!

You just have to rise above them and remember that they will never be successful because they are not being themselves. The world already has one Sabina Kelley, one Heidi Van Horne, or one Dita Von Teese. They do not need another. If they want to be successful, they have to be different from what is already out there.

Why would a company hire someone trying to be just like a successful model, when they can hire that very model? It is such a small scene that people know who the copycats, liars, and backstabbers are, so don't worry. Just stay true to yourself and be a better person. I promise it will pay off in the end.

Let the girls talk crap; you must be doing something right that they are threatened by. They are just making you more famous with all their bad mouthing.

XOXO
Sabina

E-mail your questions to:
Pinupgirl013@cs.com and title it
Car Culture Deluxe Magazine.

DRAG 'N SHOP

-3RD ANNUAL BBQ

By Anna Marco

Zombies Car Club member, Joseph Garcia named his shop the Drag 'N Shop because "his friends were always dragging their cars in."

Established eight years ago, the Santa Fe Springs based customs shop specializes in chops and work on any old sheetmetal from the 1920s through the 1960s. There is always a Merc on the rack and chops are the most requested item on the menu. He jokes that he, himself a Zombie, looks like one, because he is "always pulling all nighters working on cars."

His shop has turned out beauties such as Ron Gomez's 1941 Buick, the Tom Rodriguez candy blue '51 Mercury, Rick Reynoso's 1951 Ford (with the chrome dash), Chris Gomez's '51 Kaiser, Marco Patino's '65 Riviera, and Tara Rodriguez's winning '50 Merc.

The Annual Drag 'N Shop BBQ held every first weekend in June "is the place where friends get together once a year to finally hang out with each other because we are all so busy."

Joseph says, "Zombies are based throughout the United States. Membership is around 300 and there are no dues and no chapters. We are just a bunch of guys that love cars. It's hard to get everyone in one place and even then some can't make it 'cause they're working."

The 3rd Annual BBQ was a huge potluck party hosted by the shop, the club, and at least 3000 of their closest friends and family members. The Garcias are by far the most hospitable hosts around. They plan this event all year, turning the industrial complex where the shop is located, into a big party pit. The courtyard is tented for shade and then filled with dining tables, chairs, food, drink, and a flatbed doubling as a bandstand.

Many surrounding shops participate but the main thing is that it's a potluck so bring something and have fun. Contributing



to the festivities were Jake McNeely and Snap-On Tools, NAPA Auto Parts, Sandoval Engineering, Cypress Autobody, Par Autobody, Living Faith Church, Top Ten Customs, Miss Lucky HellKat and JR Idenour & Associates.

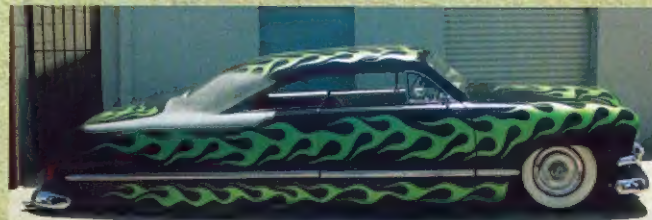
It takes a lot of people to throw a shindig such as this and the Zombies crew pitches in as well. D.A. Garcia of D.A. Designs keeps his doors open if you are looking to custom paint or stripe something and local car clubs such as the Los Reyes CC, The Black Widows, and The AutoButchers display some sweet steel. The event is kid friendly, too. You will find them "driving" some of the finest parked customs in So Cal.

The "show" officially starts at 10 a.m. and ends at 7 p.m. but the Drag 'N Shop and Zombies CC rides roll in at about 7 a.m. with all the goods. By 1 p.m. the place is packed with food on the flame, a battered pickup truck posing as an ice chest, live music and a cake shaped like a convertible sled with a marzipan Zombie and his Betty in tow. This year's entertainment was provided by Jumping Jack Benny, The Rhythm Kings, and Betay with the LA Blues.

In the crowd: Joe Figueroa and his '51 Merc with the Joe Bailon grille and Drag 'N Shop bumpers, The Troublemakers' flamed customs and rodders of the two and four wheeled variety including the Strays, Beatniks and a few from the Far East. What started out as a hot rod BBQ has escalated into a full-blown custom culture event open to all cruiser karts and their kustom kittens. Everyone who shows up always has a good time. Larry Watson did. It was my first and it won't be my last. 🍻

Resource:

Drag 'N Shop
8205 Secura Way
Santa Fe Springs, CA 90670
Joseph Garcia at 562-945-9976



Larry Watson.



Joe Figueroa's Merc with the Joe Bailon grille.

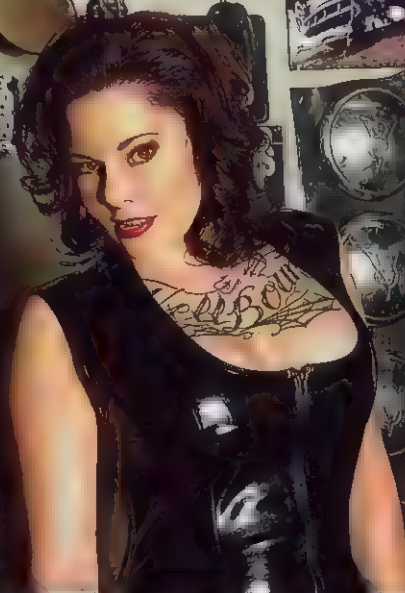


Age: *A lady never tells*
Occupation: *Jane of all trades*
Sign: *Leo*
Stats: *36-26-36*
Favorite Bands: *Hopping Molly and Dropkick Murphy*
Favorite Films: *GoodFellas, Snatch, and Pulp Fiction*
Favorite Shows: *Dexter*
Vices: *Ice cream and chocolate*
Makes Me Happy: *Great coffee in the morning*
Makes Me Sad: *Missing old friends*
5 Things I Can't Live Without: *Lotion, lip gloss, mascara, water, and a great true crime book*
Fantasy: *Fast cars that never run outta gas*
What Drink to Buy Me at a Bar: *Bloody Mary... spicy*
Favorite Animal: *Dogs*
Favorite Flower: *Stargazer Lily*
Favorite Car: *My '50 Ford Street*

DeLuxe Gal

Model: Sara De Lencastre
Photographer: Holly West





Age: *A lady never tells*
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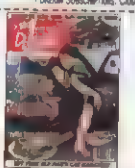
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LIFE AND DEATH IN THE CITY OF ANGELS *DePalma* DEPALMACLOTHING.COM

Deluxe Stuff

Make that big block Ford breathe easy

If you're like certain people in the Car Culture Deluxe office - not naming names - who are horsepower crazy and want to put a big block in everything from a juice blender to a lawn mower, then Jon Kaase Racing Engines has a treat for you - high flow Ford 429/460 P51 aluminum heads.

Kaase, a 14-time producer of IHRA and NHRA Pro Stock championship-winning race engines, relocated the valves, redesigned the combustion chambers and reconfigured the internals of the intake and exhaust ports to increase the flow of these 385-series heads. For the first time, the 385 series engine exceeded the 350-cfm peak intake flow of the legendary Boss 429.

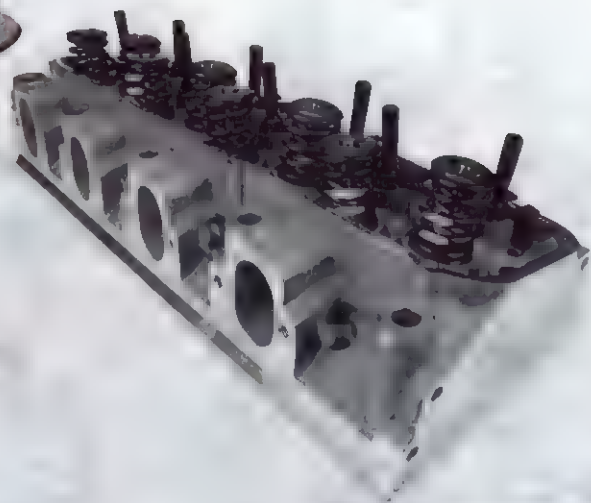
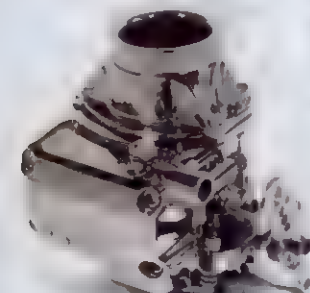
The standard size exhaust valves are retained. The P51 heads function with the original rocker gear, but require longer pushrods due to altered valve geometry. For convenience, intake and exhaust port locations are unchanged.

For more info: Jon Kaase Racing Engines, Inc., 735 W. Winder Ind. Parkway, Winder, Ga. 30680. Phone (770) 307-0241, email JonKaaseRacing@gmail.com or go to www.JonKaaseracingengines.com.

With chrome on top

If you are into a shiny engine compartment, Demon carburetors is now offering polished chrome plating on all its carbs, including the popular new 98s.

With chrome plated Demons you'll get all the performance you've come to expect from the carbs plus chrome plating on the main body and fuel bowls. As with all Demon carburetors, they're flow tested and pre-adjusted before being packaged and shipped. Chrome plating can be specified on any Demon carburetor.



For more info contact Barry Grant, Inc., 1450 McDonald Rd., Dahlonega, GA 30533. Ring (706) 864-8544 or check out www.barrygrant.com.

Pip it with an automotive corkscrew

Got your hot rod all together and now you wanna celebrate with a good bottle of wine that doesn't have a twist off cap? Put some style in the party with an Everything Carz auto styled wine stopper and corkscrew.



The six-speed driven designed wine stopper is made of fine solid beech wood with a dark cherry finish. The bottle stopper is chrome plated metal with a rubber seal for proper fit.

To complement the auto wind stopper, Everything Carz also offers a handbrake styled corkscrew. The corkscrew is hidden in the hand brake handle and the two halves are swiveled open to reveal the corkscrew.

For more info see www.everything-carz.com or e-mail mk@everythingcarz.com.

EMS has most bucket solutions

If you're lookin' to fix up that old car but it's got more holes than Swiss cheese, then EMS has ya covered. Here's a great example. EMS now has lower rear quarter panels for '55-'56 Fords - part number 244.

The lower rear quarter panel extends from the center of the rear wheel opening



rearward to wrap around to meet the factory weld seam with the rear EMS tailpan. It rolls under the car to the original weld seam.

This part, made from 18 gauge steel, fits correctly with all the body line features formed into the panel. It fits all two and four door '55 and '56 Ford cars including station wagons. Made in U.S.A., the part is shipped rust free in a protective container.

For more info call EMS Automotive (216) 541-4585.

Clear as glass

Here's a line of accessories that are really far out - glass gearshift knobs, door locks and switches. Not impressed yet? How's 'bout glass valve covers, glass lake pipes, changing color glass exhaust tips or maybe even glass radiator hoses?

Dichrome, a new company specializing in hand blown automotive glass accessories is on top of this new technology. Based on



formulas used by the aerospace industry and Pyrex brand cookware, Dichrome glass accessories are made of highly durable and very strong glass.

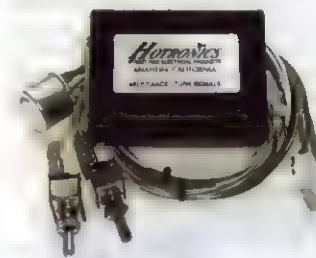
Dichrome is standing by for any custom made-to-order pieces you might dream up for your hot rod.

For more info contact Dichrome 4255 S. Buckley Rd., #140, Aurora, CO 80013, (877) 937-4420 or go to www.dichrome.com.

Signal your intentions

Be a good driver and let everybody know where the hell you're going when you turn with a Hotronics turn signal kit. It's a self-cancel turn signal that turns itself off, so there's no additional thinking after hot footin' around that corner.

A full feature unit, the Hotronics turn signal kit hides under dash and is available in convenient momentary toggle or mini push button switches. It's designed for early cars and trucks that don't have factory type turn signals in the column.



The system works on a time program; when the program ends the light stops flashing. Adjustable from 20 seconds minimum to two minute maximum, each side has its own adjustment and cancels automatically. A spring loaded momentary toggle insures you never forget to turn off the signals.

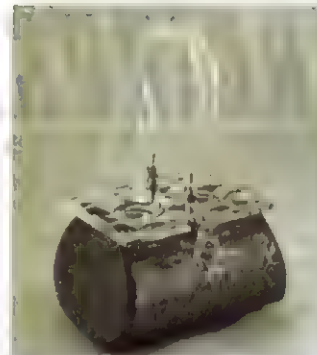
Built tough (handles 10 amps per side) for halogen bulbs. Also works LED's and bulb combinations.

Comes complete with flasher, fuses and switches completely wired, so just connect to your bulbs. Works with all 12 volt neg. ground electrical systems and panels. Installation is quick and easy. For more info, contact Hotronics at (714) 971-8543, email hotronics@jps.net or www.HotronicsProducts.com.

Back to the 50's with Deluree

Here's an accessory that's straight back to the '50s - a Deluree stylish and ultra-feminine Lucite handbag inspired by back-in-the-day designs. Deluree handbags boast vivid colors and new design details.

Marlene Williams, designer and founder of Deluree, is introducing these handbags to a new generation of women. The debut handbag is absolutely stunning -



a rich red that sparkles ultra-bright Deluree was able to recapture the feminine qualities these handbags offered in the past.

For more info contact Deluree Handbags, 607 N. Glassell Street, Orange, Calif 92667. E-mail marlene@deluree.net, (714) 655-1095 or check out www.deluree.net.

Cool it

Here's a cool way to chill your fuel if you're lookin' for more power. Inspired by '60s drag racers, the Cool Can by S-Max Performance is a fuel chiller that can be used with fuel injection or carburetor engines.

The Cool Can uses more than nine feet of large diameter aluminum tubing coiled on the inside wall of an aluminum cylinder to chill the fuel. This design results in minimal pressure loss. The center of the coil is just large enough to fit a soda can. By filling an empty can with water, freezing it overnight, inserting it in the Cool Can, and topping it off with water, the Cool Can is ready to perform. As fuel travels through the coil, it drops in temperature and becomes denser. Cooler fuel means more power.

The Cool Can is 6.125-inches long and four-inches in diameter. Two mounting



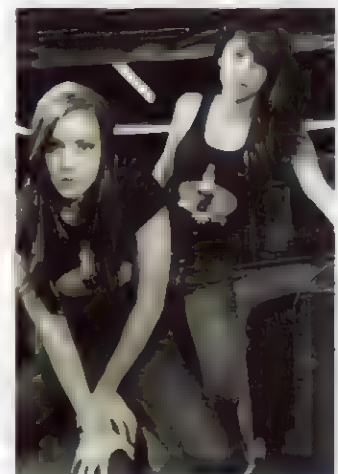
styles are available: one installs on the firewall, the other on the shock tower. A couple of PushLock fittings complete the fuel line connections.

For more info contact S-Max Performance, 1501 US Hwy 46, Ledgewood, NJ 07852, phone (973) 891-1755 or go online to www.speedmaxperformance.com.

Speed & beauty

Swivel Industries offers some cool hot rod & pin-up T-shirts for women and kids made by hot rodders for hot rodders.

With five designs bound to impress at car shows, get Speed & Beauty, Sacred Car, Built for Speed, G Spot & Glamour Girl. They got your kids sizes from three to six months and women's sizes include small, medium, large and extra large. It's all high quality 100 percent cotton American made apparel.




Easy online ordering at www.swivelindustries.com. e-mail info@swivelindustries.com. Wholesale inquiries welcome.

AutoTrader showcases classics

AutoTrader.com has come up with a new way to shop for a classic car or truck - www.autotraderclassics.com. Log in and find more than 60,000 listings for cars and parts.

The website is designed for people new to collecting classic cars and those who are experienced in the hobby. It has listings for all-original muscle cars to fully-customized street rods.

Along with the new online marketplace, AutoTrader Classics is also relaunching four print magazines that are designed to support the brand. These publications are: *Mustang & Ford, Classic Cars & Parts* (formerly *Old Car Trader*), *Corvette & Chevy* and *Kustoms & Hot Rods* (formerly *Specialty Car Marketplace*). 



Deuces Wild!

Hearken back with me now if you would to the mid-'50s, when every Sunday afternoon brought us jalopy racin' from Gardenia Stadium on L.A.'s KTLA Channel 5, with our favorite sports announcer, "Ol' Leather Britches" himself (the man wore chaps, for cryin' out loud), Dick Lane. We'd watch the B&W set, spellbound as the field of almost 100% '32 Fords turned left 'round that dirt oval, crashin', bangin', and of course, rollin'. It was nerf-in-the-dirt heaven. I may not have caught the jalopy action every week, but when my folks were invited to my dad's ol' Navy buddy Rich Nelson's home in Compton for Sunday lunch, it was always on.

Rich and his wife Zip had a son, Doug, and a daughter, Diane, who were both a bit older than me. If you'll remember, TV's Ozzie Nelson wouldn't let real life son Ricky purchase the Deuce roadster (the Tony LaMasa car) used once in their show, reportedly saying, "No 1932 Ford is worth \$3,500!" Rich, on the other hand, was more than happy to help Doug build a Deuce, but not a Ford; rather a '32 Plymouth coupe. A Mopar was most likely chosen as racin' had pretty much dried up the local supply of three and five-window coupes, Tudor sedans, even Vicksys, at least those deemed good enough to build at the time. My, how the times have changed; now they're all gold!

My father took me to the racetrack on a couple of occasions so we could enjoy the action live and in person, experiencing the sights, sounds, and even the flung-up dirt and grime firsthand. It was great! I can remember an owner/driver fielding a fresh car one bright Sunday afternoon, a '32 Vicky with opened-up top, welded-shut doors, and a roll bar, resplendent in purple paint and fresh white lettering proclaiming "Termite Snyder." Can't recall the number, but it was

RETROSPECTION

Through a Metalflake Wormhole

awesome. By the end of the day though, it was as beat to crap as the others, ready to be pounded-out and run weekend after roundy-round weekend until there was pretty much nothin' left to repair. Possibly later on it was cut down into a Sportsman-Class car (a type which, at least in So Cal, replaced the full-bodied jalopies), which sported mini-bodies that were both narrowed and shortened, lookin' pretty much like sprint cars with antique coachwork, which I'm sure many of them actually were - almost no '32 Ford left at all.

Out back of Mel's Tire Service on Long Beach Boulevard, one could usually find any

number of jalopy racers, as well as stock Deuces waiting their turn with the torch. When the Sportsman cars became popular, they'd display a cute lil' cut-down coupe body on the sidewalk in front of the store as customer bait. Once in the late-'60s, when all such racin' had pretty much vanished from the scene, I had the bright idea of seein' if good ol' Mel would sell me a Deuce for a hot rod project, as he must have still had a half-dozen or so out behind the shop in various stages of decomposition.

"Sure," he said, "you can have the whole lot of 'em for a thousand bucks!"

Well, I couldn't afford the tab "Honest



www.georgetroasley.com

Mel used Deuce salesman" was askin' and he wouldn't budge off his askin' price. And no, I couldn't find enough friends who'd go in on the deal with me either. I believe the cars stayed there for several more years before finally disappearing, more than likely to the crusher when Mel's went out of business.

Back to Doug; he and his dad saw the project through to completion, and a beauty it was, too, all shiny in red enamel 'n' all. As Rich also sold automotive paint at his store, they'd not only sprayed the coupe, but at one time also painted their whole house in the stuff. No, not red! Bet the neighbors loved the overspray. Pretty much low maintenance though, just wax it every once in a while!

The kids on staff at Doug's high school newspaper dug his freshly minted kemp as well, and it was to be featured in their next edition. Don't know what the Compton High column was called, but at Long Beach Poly it was "Heap of the Week." So there was Doug, tootin' over to the campus to get it photographed one Saturday morning, feelin' like a million bucks, when, bam, a police cruiser on the way to a call t-boned him in an intersection, and that was the end of Doug's lil' Mopar Deuce coupe. Fortunately, Doug survived pretty much unscathed and, unlike his '32, is still alive and kickin'.

rented trailer, also \$40. I asked if there were any frames available, but alas, they'd already been sold. Did buy a dashboard off the office wall while I was there, though, for \$5.

There were wondrous things in that yard as well, such as all the parts racks bein' welded-up from Model T frames - must have been hundreds of 'em - and that coach-built Caddy V-16 sedan over by the fence that had been t-boned sometime early in life. Opening that long hood revealed the most beautiful engine this side of a full-dressed flatly I'd ever seen. A few weeks later, everything that hadn't sold was baled, the land plowed under, and that was that. No place for such things remaining with Lady Bird's beautification plan in full swing. Perhaps that sign should have said...

Now for some Deuce rails. Buddy Don Becker (now back from that ol' Asian war, mustered out the hard way, havin' received a present from a Kalashnikov) turned me on to a yard equally endowed with the raw makin's for hot rods. The place was filled with old bodies, most havin' large jigsaw-like areas removed, havin' been sold for patch panels. I asked at the counter if they had any Deuce frames

"Yep," was the reply, "25 bucks apiece - take your pick!"

"No 1932 Ford is worth \$3,500!"

Even with the attrition mentioned, there were still '32 Fords to be found, or at least the parts thereof, if one were diligent, lookin' under every rock. You've already heard that my late friend Jim Demott had a Deuce 5-window body waitin' in the wings, and I'm sure he wasn't alone. I too ended up with a 5-window body in real decent shape sometime in the '70s that I actually bought out of a junkyard over in Carson for the princely sum of \$40. This yard, believe it or not, had a big "going out of business sale" sign on the fence. The permanent sign on top of the building was more explicit in expressing the yard owner's political feelings, proclaiming: "IMPEACH EARL WARREN!"

This junkyard was absolutely amazing, and if you didn't seem a threat, the guy would actually let you wander the aisles unattended. Eureka, I found it! A Deuce Tudor body with a pushed-in rear panel on top of a stack. Note that one had to be careful walkin' through this tin mine, as in, "Don't trip, lookout for that '37 DeSoto bumper there!" True - I kid you not.

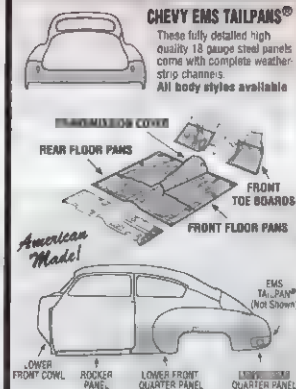
Wishing for something a bit straighter in the sheet metal department, after bein' quoted a price of \$40, I asked if there were any other '32 Fords available. I was directed to the body I eventually would haul home in a

There were indeed Deuce frames aplenty over by the fence where I'd been directed. In fact, I had to stand on a stack of 'em in th' weeds to finally select the best example leanin' against an out building. Paid the man his money and Don and I tied it to the top of my dad's old Rambler wagon, and we were off with our prize. This is one part of the good ol' days I truly miss - huntin' for tin within a 20-mile radius of home.

Then there was that yard in Wilmington on Pacific Coast Highway, where in the '70s Don and I spotted the now engineless remains of a former HRM feature car, the Vulcans C.C. drag racin' Vicky, sittin' in repose between the fence and the curb. It was on that same day I believe, while yard-hoppin' that I came across a '40 Ford pickup way in the back on one of these tin repositories, still sportin' its horn button, and pilched same. Ah, the sins of our younger days! That junkyard "trophy" still exists, too, in the '40 wheel on son Keith's '29 A V-8. Think I should tell him where dear ol' dad "found" it?

I could go on, but you get the picture; sometimes the hunt for the wild and elusive So Cal Deuce could be successful, and if you didn't bag one, so what? It was the thrill of the hunt that mattered, right?

1935 to 1952 CHEVY SHEETMETAL

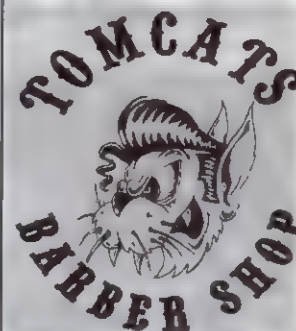


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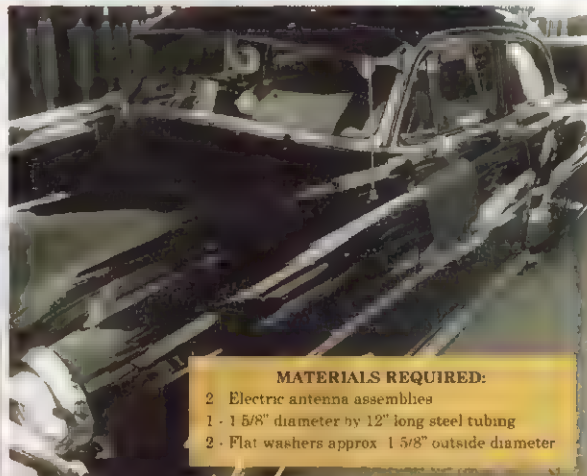
CUSTOM TECH: Sunken Antennas the BILL HINES Way

By Mike Lewis

Bill Hines has been a leader and innovator in the world of custom cars for over sixty years. One of his widely copied innovations is sunken radio antennas, now a standard item on countless customs. Bill Hines invented the feature over fifty years ago.

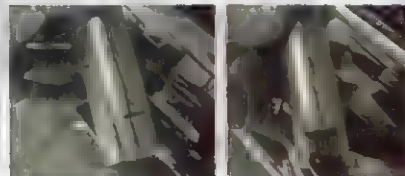
We figured there was no one in the world more qualified to show *Car Kulture Deluxe* readers how to install and mold-in sunken antennas than Bill Hines. Follow along as Bill does the deal on a clean mild custom '64 Chevy.

RIGHT: The '64 Chevy prior to sunken antenna surgery.
BELOW: A 6" long piece of tubing gets a 1" square marked for drainage cutout.



MATERIALS REQUIRED:

- 2 Electric antenna assemblies
- 1 - 1 5/8" diameter by 12" long steel tubing
- 2 - Flat washers approx 1 5/8" outside diameter



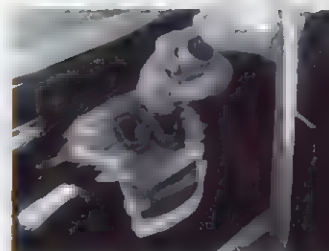
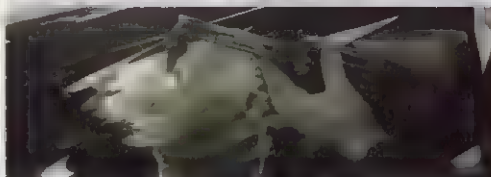
• Washers are placed to the base of the tubing and welded in place.



• Spacers from the antenna assemblies are welded on the washer.



LEFT: Completed antenna assembly prior to installation.
BELOW: A small grinder is used to mark where holes are to be cut in the fender. Then Bill grinds paint away leaving scribed marks where the holes are to be cut. Bill uses a torch to cut the holes.



• A small rotary grinder is used to enlarge and clean-up the holes.



• Antenna assemblies are placed in the holes and checked for alignment.



• Bill uses a small hammer to align the antenna assemblies.



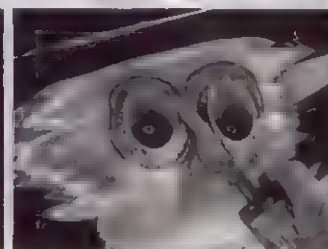
• The tubes are welded in place, a little at a time to avoid warpage.



• After welding, Bill uses a grinder to shape the top of the tubing.



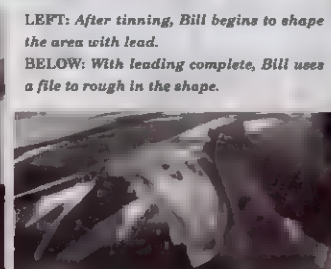
• Bill inspects the work thus far.



• A small rotary file is used to clean all the welds.



• After welds are clean, Bill tins the area by applying a small amount of lead.



LEFT: After tinning, Bill begins to shape the area with lead.
BELOW: With leading complete, Bill uses a file to rough in the shape.

CUSTOM TECH: Sunken Antennas the BILL HINES Way



•Bill cuts a small sanding disc into a star shape.



•Completed star disk will be more flexible than a solid one.



•Bill uses the star disk to further contour the shape.



•The completed shape, ready to be primed. It's cleaned by scrubbing with metal prep and steel wool.



•Metal-prepped area is cleaned using 50% lacquer thinner and 50% wax and grease remover wiped with a clean rag. It's then wiped with a tack cloth and primer is applied.



•Completed, primed and looking good!



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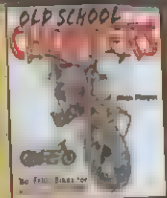
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Occupation: Patient Service Coordinator, Student, Model

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Stats: 33-28-36

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Favorite Films: *La Bamba*, *Salma, Walk the Line*, *The Sandlot*, *The Notebook*

Favorite Shows: *Top Gun*

Vices: Drinking coffee

Makes Me Happy: Family, friends, music, and dancing

Makes Me Sad: Animal cruelty

5 Things I Can't Live Without:

Hair flat iron, hair spray, my car, my cell phone, and Pepsi

Fantasy: To be laying on the hot sand on a beautiful Hawaiian beach sipping on a iced cold *Mai Tai*!

Favorite Drink: *Mai Tai*

Favorite Animal: *Kitty cat*

Favorite Flower: *Pink rose*

Favorite Cars: *Any red that is chevy road!*



Bo Show '08

Words: Tick One, Photos: Geno DiPol

Two and a half hours southeast of Salt Lake City, ten miles from the nearest real highway, right smack in the middle of nowhere stands a pair of siamesed little towns they call East Carbon and Sunnyside, Utah. Let's save space and call 'em Sunnycarbon.

Standing on Main Street, the only road through town(s), one can see for miles, and miles' east, west, north, and south. There are no traffic lights to impede your view of the wonderful scenery: boarded-up houses, abandoned businesses, and thousands of miles of nothing. Some of you may call dirt, cactus and feral cats something, but no, my friends. Being a city boy, I call it nothing. Now don't get me wrong, Sunnycarbon is beautiful, in its own special little way.

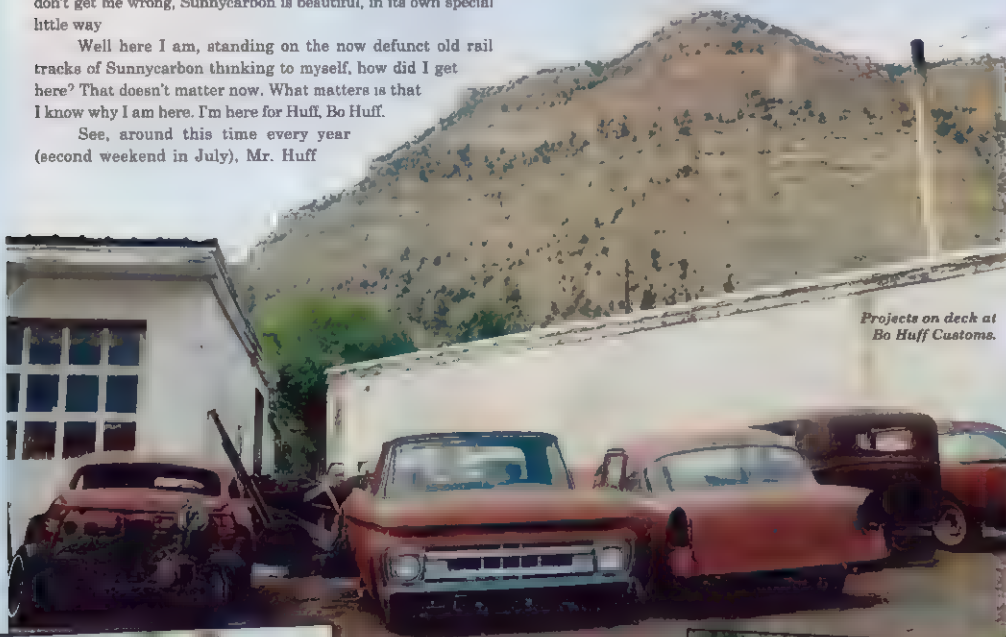
Well here I am, standing on the now defunct old rail tracks of Sunnycarbon thinking to myself, how did I get here? That doesn't matter now. What matters is that I know why I am here. I'm here for Huff, Bo Huff.

See, around this time every year (second weekend in July), Mr. Huff

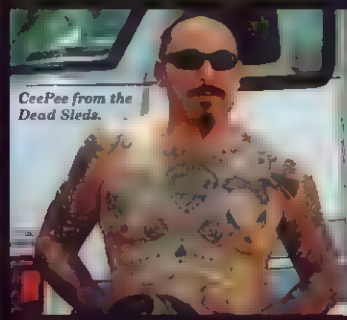
throws an all out '50s rockabilly car, dance, show, drunken party in his town. There's a little partying at the park, a little at the Huff residence, and a little at his museum.

Yes, he has a museum. Just off the main street past the tracks, ya can't miss it. That's what the locals say. Well no shit, Sherlock, it's the only building with working lights. Hell, it's the only building!

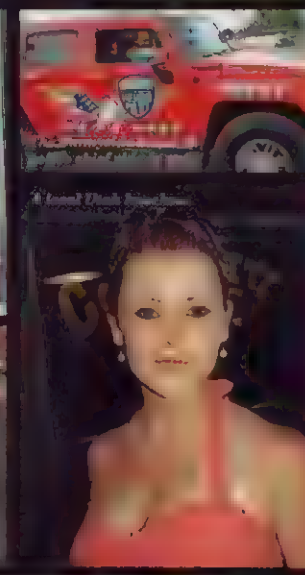
The museum used to be an old miners' shop. You know, the kind that the mine would own. The place where you could get everything, from shoes to fruit. Old wood floors below and tall ceilings above with plenty of space between... of which



Projects on deck at Bo Huff Customs.



CeePee's bare '40 Merc.



there is none left. Bo has used every inch of that 3000 square foot building to its maximum potential.

The only way I could describe all the car-oriented stuff in there is that it is everything you have ever wanted in your car collecting life. From full sized custom Mercs, Deuces, and pickups all the way down to matchbooks. You want it, Bo's got it, but you can't have it, so don't ask. You can touch pretty much everything, which is almost as good as owning it. So Bo says. I think not.

Let's get back to the party/car show, and what a kick-ass party it was. It just so happens that this year, even the mayor was in on the action, opening the first bar the town has seen in 25 years. In a place where beer contains 3% alcohol, the mayor is surely up for re-election.

As soon as the party juice was a-flowin', the pinup and pompadour contests were under way. Winner of the pinup contest was none other than, well, I do not remember her name, but I'm sure she was beautiful none the less. Cole Maxwell, member of the band Mad Max & the Wild Ones, for the second year in a row took first place in the pomp contest. Anyone can look pretty; it takes a special man to master the art of Tres Flores.

Now while you have all this partying and stuff going on, you might forget to look at the cars. Let's remember, shall we? I'm here for the cars. Wow, these cars started to roll in on Friday night and didn't stop coming until Sunday. Some of these drivers and their rides came from 1000's of miles away just to participate in the Huff extravaganza.

These cars were amazing. I saw craftsmanship by some of the most amazing and talented builders this side of anywhere. By day the car show was held at the local park. Drive in, register, set up camp, chill, maybe take a stroll and see what some of the vendors have to offer. By night, remember that bar I told ya about? Well, that's where the party half of the show kicked in. Band after band played: Mad Max & the Wild Ones, Whiskey Throttler, Danny Dean and the Dragerton Beats all brought the house to their knees.

Let's talk about the people. It's as though they all stepped back in time, back to the '50s, but with a twist. What would a margarita be without a twist of lime? What would the '50s be without a twist of '60s? That's what it feels like. The '50s, but with a little something extra; a twist if you will.

Your jeans better be unwashed 501 button fly, cuffs rolled up four inches and creased. To wash one's jeans is a sin - Bo Huff rule number one. Rule #2, either Chuck Taylors, or Doc Martin wing tips on your feet. Socks, T-shirt: white. Dickies pants seem to be acceptable, but you will

Bo's backlot boneyard.

Bo Show '08



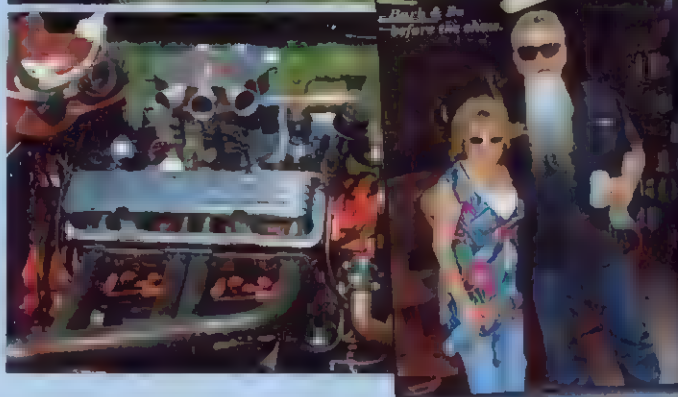
Bo & Tony give Geno a glimpse of Dixie's custom bumper.



Roy Orbison back to life & 'flippin' burgers!



Brian Thomas' 'Pony' straight-8 power.



Back & Bo before the show.

lose points, as Dickies now have a cell phone pocket, decreasing their '50s authenticity.

The hair. For those who needed help, a barber was there giving real deal barber cuts. He even had a tattoo as a mustache, or is it a mustache tattoo? Anyway, cool as hell. If your hair is not perfect, slicked back in a permanent wave, then you are nothing. Turn in your jar of Tres Flores (there's an extra jar in Huff's bathroom) and bow your head, greaser. Bow your head in shame. I will go no further in the hair subject.

Attitude, well there wasn't any. From the second I arrived, I was greeted with open arms. I now call Sunnycarbon home; must be something in the dirt there. What a great time I had. The people, the music, the cars, everything went tits. Even Roy Orbison was there. I thought he was dead! That's how great the party was, even dead people show up. Now I know, Sunnycarbon may not be on your to go to vacation spot list, but check that list twice, my friend. You don't want to miss this next year. I'll be there and if you love hot rods and pin-ups, you'll be there too.

So come on down to East Carbon/Sunnyside. Anyone asks why you're there, you tell em' Bo sent ya. You just watch that red carpet roll out. Come as a friend, leave as family. Welcome to Bo's town.



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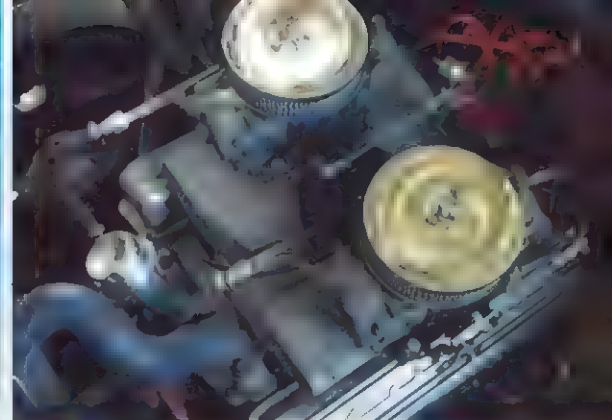
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PANAMA RED - Packs a Punch

Words: Eddie "T-Bird" Donato
Photos: Eddie "T-Bird" Donato & Doug Adams



Nostalgic '56 Chevy gasser coming back to life

When Gil Muro spotted "Panama Red" at the March 2008 Bakersfield, California, swap meet, he was instantly interested in adding it to his stable of gassers. Along with his brothers, Jamie and Randy, Gil operates Hot Rod Ranch, a customizing shop outside of Lompoc, California.

He tried to make a deal to purchase the '56 Chevy gasser during the meet, but it wasn't to be. But he and the last owner, Chip Gerst, a Los Angeles area collector and high end restorer, kept in touch. Over the next eight weeks a deal was hammered out and the car became part of the Ranch, which is wedged between the vegetable fields and mountains of the Santa Ynez River valley.

"I wanted to buy it so I can get it back to the way it was in its glory days," Gil said. "I plan to have the car screaming down the track when it's finished."

What's in a name?

Over the years, Panama Red changed hands a number of times, too many for Gil to keep track of. After he purchased the car,

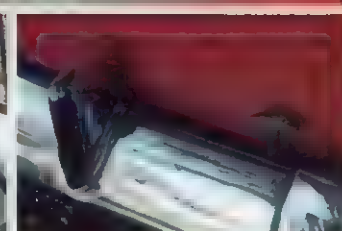
Gil was able to talk with Bob Knutson, owner of Bob's Service Center in Exeter, California. When driver Mark Hickey campaigned the gasser at Famoso Raceway outside of Bakersfield, Bob's Service Center sponsored the machine.

With Hickey behind the wheel the car ran in the mid-11's with a small block 301 and a four speed. During the time Hickey owned the car he named it Panama Red. Gil thinks the name was a play on a potent strain of cannabis that was popular in the '60s and '70s.

"I think Hickey was saying with the name that this is one powerful Chevy compared to the others," Gil said.

Originally the car was converted to a gasser by the Childers Brothers. The story is the car was like brand new with about 20,000 miles on it when it was turned into a quarter mile monster with a 301 under the hood. Jerry Childers raced the car at the old Lions Drag Strip in Long Beach in the mid '60s.

Eventually Childers sold the car to Craig Miller of Exeter, who along with Bob Knutson and Mark Hickey raced the car at various tracks. After that Panama Red was passed around a number of times before Gil was able to reel it in.





Meanwhile, back at the ranch

The Muro brothers are originally from the L.A. area. But their family moved north to Lompoc in 1989, where the scene is more laid back. With father Gil and Uncle Sal, hot rodders from back in the day, Gil, Jamie and Randy became gearheads as soon as they could to hold wrenches. The brothers have backgrounds in design, machining and fabrication—a combination that keeps the shop busy.

"I was working for Lockheed Martin and had worked for Alan Johnson, who is a top fuel dragster engine builder," said Gil. "We were all doing custom work on the side. Eventually we had a bunch of people asking us to do custom car work so we decided to take our business full time. We all live and breathe gasoline and oil."

Because their dad and uncle were always car guys, the Muro brothers have some handy hand-me-downs. Gil has a 454 big block that was in Uncle Sal's '57 Chevy for a number of years. It was transplanted into a second '57 Chevy that ran in the low 10's. The mill is slated to go into a third '57 soon.

Panama Red includes some hand-me-downs, too.

"The cross-ram intake and shifter ~~both in the car were out of Uncle Sal's '36 Chevy.~~" said Gil. "Those two parts have been around for more than 30 years."

Gil plans to race Panama Red as soon as he gets the front ~~brakes working and finishes~~ some repairs on the fiberglass front end, which Gil said is a little weak. Those front brakes were never hooked up.

"The 327 that's in Panama Red isn't real serious," Gil said. "I eventually want to get another 301 under the hood."

Like all serious gearheads, Gil and his brothers have a lot of support from family and loved ones.

"I give special thanks to my family, Gil and Denise 'Hot Rod Ranch Mom' Muro and fiancé Charryse Terrones, who support me, Jamie and Randy in our endeavors."



DeLuxe STATISTICS		MISCELLANEOUS	
OWNER	Gil Muro Car customizer Hot Rod Ranch Lompoc, CA	Wheels	F: 15x4" Cragar R: 15x7" U.S. slot mug
BUILDER	Children, brother & wife Miller/Mark Hickey	Tires	F: 5.60-15 Firestone R: 28x10" M&H
CAR	1956 Chevy	Brakes	Thompson slicks F: disc; R: drum
Body		Seats	European import
Paint	Red	Dash	Stock with black roll panels for gauges
ENGINE		Lighting	Stock
Type	327	Steering	Stock column
Carburetion	Edelbrock XCS cross ram twin 600 Holleys	Upholstery	None
Exhaust	Fenderwell headers	Interior	Four point roll bar
Ignition	Early Mallory dual point	Garage Built	Roll bar, tilt fiberglass front end, Jeep hood latches on trunk
DRIVETRAIN		Windows	Stock
Transmission	Muncie 4-speed		
Rear End	Olds with 3.86 gears		

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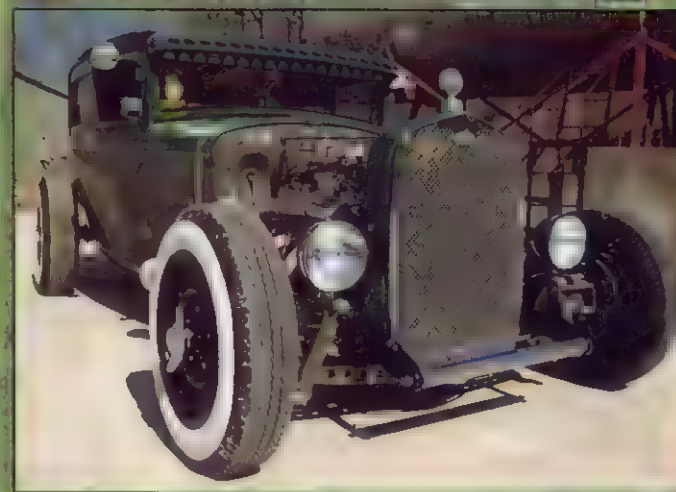
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Tommy Moore's Sour Apple

Words: Sonny Farmer, Photos: Heather Dawn
Model: Amanda Skidmore



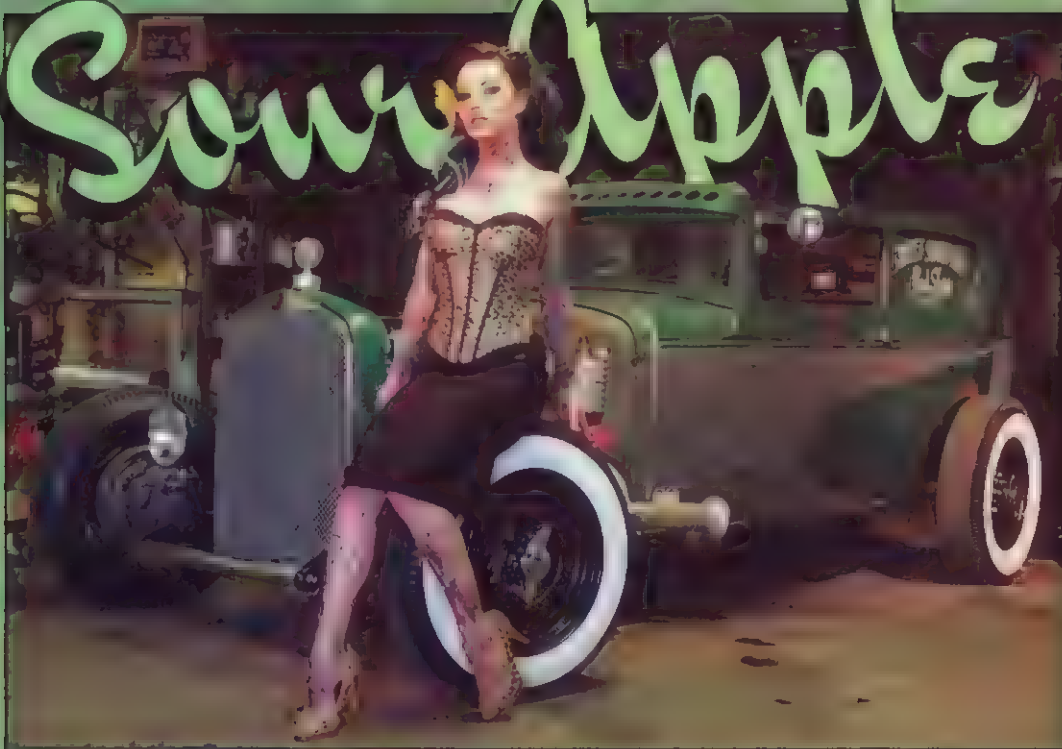
Sometimes, while trolling the realm of cool, you'll spot that one car that has "the look." You know - the one that stands out in a crowd and sticks in your mind like a good tune. It might be the right chop or maybe the stance that sets it apart. Could be the particular color or the green tuck 'n' roll on the cut-down Waffle House booth seat. Huh?

Whatever the hook is, Tommy Moore's '31 Ford Tudor has it. Tommy, proprietor of Street Sweepers Rod & Customs Garage in Dallas, Georgia, builds his cars with a blend of tradition and practicality.

The car started out as what can most kindly be described as "yard art," though the neighbors may have had a different term. You see, Tommy is one of those guys with an ability to see past piles of parts, rust and primer to envision a finished car that someone would actually want to drive and own.

On this particular masterpiece, the frame was handbuilt. The body was chopped four and a half inches and channeled three over said new frame. The stance is enhanced with a Super Bell dropped axle.





Mechanical motivation comes courtesy of an old Chevy 283 with reworked heads by Walker Custom Engines. Suck and blow comes via 3-deuces and handbuilt lakes style headers. This car will flat go and it gets driven hard and often around the back roads and highways of Georgia.

Having seen a lot of cool cars over the years, Tommy wanted something a little different appearance-wise, so he came up with a combination of Rustoleum Hunter Green paint accented with olive drab scallops. Certainly no stranger to 1-Shot, he laid down a few well-placed pinstripes to wrap up the look.

The Sour Apple, as Tommy named it, gets its share of looks. The girls want to ride in it and the guys want to drive it. *Car Kulture DeLuxe* managing editor, Alan Mayes, gave it the coveted Rodz DeLuxe Award at the 2008 Atlanta World of Wheels. Guess he liked it, too.

Resources:
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www.myspace.com/motorgrrrl_studios



DeLuxe STATISTICS			
OWNER	Tommy Moore Hot rod builder Dallas, GA	DRIVETRAIN	Transmission: 350 Turbo Rear End: Dana 44 w/ 3.73
BUILDER	Street Sweeper Rod Shop 831 Ford Tudor sedan	SUSPENSION	F: Super Hell 4" dropped axle with hairpin R: 40 Ford spring with hairpin
BODY	Chopped 4' 1" Channelled Hunter Green Rustoleum Satin by owner	MISCELLANEOUS	Wheels: 15x5.5" steel with f-bar knockoffs
Paint	Army green scallops and pinstripes	Tires	F: 4.00-16; R: 7.50-16
Graphics	Stuck '41 Ford	Brakes	Frontone WWW 33 Ford F-100
Engine	283 Chevy Edelbrock 1x2 with Rochester 2Gs	Seats	Wet n' Tame booth bench
Carburetion	Custom lakes-style headers	Dash	Stock
Exhaust	Stock	Taillights	Stock
Ignition	Stock	Door/trim	Custom column, metalflake green interior
		 upholstery	Green tack & roll
		Car Club	Odd Rods



By Alan Mayes
Add'l photos: Brad Meyer &
KC Slammers Model Car Club

Regular *Car Kulture DeLuxe* readers have been following the build progress of the Elden Titus/George Barris VibraSonic Roadster for the past few issues. The car has reached roller status now and pretty accurately depicts what the final product will look like.

The car is being constructed in Elden's shop in Derby (Wichita area), Kansas. That's just down the road from Salina, Kansas, where the Kustom Kemps of America's Lead-sled Spectacular was recently held.

Elden, George, Jerry Titus, and I debated back and forth about whether or not to bring the unfinished car to Salina or not. It's a long way from being finished in that the bodywork has only been tack welded and hasn't yet been smoothed and metal finished. Nor has the interior been much more than mocked up. In other words, there's still a lot of work to do.

On the other hand, the custom car owners and builders as well as the hot rod guys in KKO are hands-on folks who appreciate the amount of time and effort that it takes to build a one-off custom rod like the VibraSonic Roadster. Whether a car is finished or in-progress, they (we) like to look it over. We demonstrated that it would be well-received at Salina.



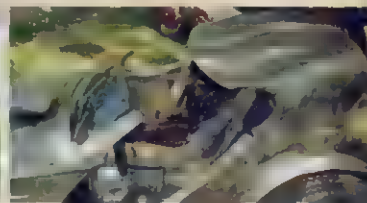
Jerry Titus (L) & Elden Titus with the VibraSonic Roadster. We think this is how they radius the back fenders to the flires.



Rear view shows the Jag rear end and the Western Flyer bike taillight.



Darryl Starbird, George Barris, Jerry Gleznshi, Alan Mayes & Elden Titus with the skeleton Gleznshi made for Starbird's Lil' Coffin.



Lots of detail here. Check the windpilot on the roof & the console ornamentation.

We underestimated the response. It was the hit of the show. As you can see from the photos we were able to grab the few times when there wasn't anyone standing (or crawling) around it, this car is impressive upon first sight. Walking up and looking at the work and craftsmanship that's already taken place is even

more striking. That all of the work had been accomplished in five months to that time boggles the mind.

Elden and his small crew of helpers are doing a fantastic job with the VibraSonic Roadster. We cannot wait to see the finished product. Good thing for my wife we don't live near Wichita. I'd be over there every day.

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Pistons and Paint 2007

Denton, Texas

Words & photos: Bobby Stewart



This red beauty was one of many on display at Pistons & Paint.



Since 2002, The Chupacabras have been throwing their own "go away" show of the season. With the idea of combining bands, art and cars. The Chupacabras offer a day of laid-back, no attitude fun for everyone.

By the increasing numbers in attendance each year, it's quite apparent that The Cupacabras are offering something that the masses are in definite need of. That offering is known as Pistons and Paint.

It all started back in 1998 when the founding members of The Cupacabras attended their first show, the "Go Away Garage High Octane Art Show" in Kansas. Being moved by what they saw at the show, this core group of guys decided to form their own club and a few years later start their own show. This would ultimately become Pistons and Paint.

The Lowdown

Held at the North Texas Fairgrounds in Denton, Texas, this annual one-day event has left a buzz across the country over the past few years. What began in the parking lot of a local chrome shop is now threatening to give its current home a run for its money.

"I believe the popularity of the show is simply because there are just ten guys with a low budget, zero attitude and the desire to bring all of the clubs, art and car members into one space for a day," explained Chupacabras.

Pistons and Paint 2007

member, Hamilton. "You can see the show is a very homegrown, very blue collar-friendly experience."

The rise in popularity has certainly attracted attention from out of state and this year was no exception. Vehicles entries from as far away as Missouri could be found scattered around the show grounds. Jason Martin made a thirteen-hour drive from Indiana to display his pinstripe and artwork.

There were vendors of all types ready to sell you anything from car parts to clothing to your favorite custom car magazines. Throughout the day, The Chupacabras provided plenty of entertainment from bands such as 1100 Springs, the Starkweather Boys and Pushrod. While listening to the sounds from the stage, many were found gathered around the food vendors to grab a famous Texas BBQ sandwich or a refreshing drink.

One of the highlights of the Pistons and Paint show is the awards. While many shows break vehicles into classes and give out a ton of awards, The Chupacabras do things a little differently. Each member makes his own custom award. The day of the show that member walks around and chooses his favorite vehicle and at the end of the day The Chupacabras announce their chosen winners during the awards ceremony.

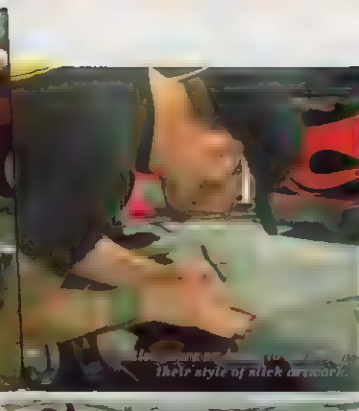
Wrapping It Up

The Chupacabras are known for being regular, down to earth guys who just want to have a good time while displaying works of art for everyone to enjoy. So whether the art you were looking for is on canvas or machined out of metal, Pistons and Paint offers plenty. But the show is about much more than that. In the end, Pistons and Paint is really just a celebration of the average custom owner.

"It's intended to showcase that one guy who has crawled all over every inch of his car with very little money but lots of heart," Hamilton says. "Over the years, the car presence has grown, the bands have been superb and the art pops up here and there. But in the end, we can't forget, we'd be nowhere with out the support of our fellow clubs and a supportive public!"

The Who and What

To contact The Chupacabras regarding Pistons and Paint 2009, please check out their website at www.PistonsandPaint.com.



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SINGLE LIFE

By Rob Clarke



BSA GOLD STAR FLAT TRACKER

There was a time when the British motorcycle industry was an industry, and besides ruling the roost on the home market the products of Motorcycle Britannica were exported throughout the Empire... and to former colonies in the Americas.

In Europe, motorcycle racing was all head down and ass-up, the bikes had low clip on handlebars, big petrol tanks, and solo seats and although the British motorcycle manufacturers of the era rarely pandered to the race track inspired 1950s cafe racer street styling of the day, they had no such reservations where a lucrative dollar income from the US of A was concerned.

With terrain that alternated between asphalt, dirt, and even sand, road racing in 1950s America was more like modern day European Supercross where the racers used a sit-up riding position, cornered with their foot down and the bikes had wide handlebars for leverage, knobby tyres for grip on the loose surfaces and high level exhausts for added ground clearance. Given the title "street scrambler" to describe the bike's dual purpose, all of the British bike manufacturers of the period

produced export variations of their more practical domestic products in order to earn much needed dollars.

To satisfy the idiosyncrasies of the American market, the BSAs Triumphs and Nortons that were earmarked for stateside dealers were produced with abbreviated mudguards, high level exhausts and wider handlebars than their UK counterparts, with the added bonus of more attractive paintwork and additional chrome plating. Eventually, as American road racing followed the European format of circuit racing on tarmac using highly specialised machinery, the legacy of wide handlebars, high-level exhausts etc remained with the sport that became known as flat track or dirt track racing.

Flat track racing is as American a pastime as robbing a liquor store on a Saturday night and while Harley Davidson was (and still is) god on the American dirt tracks, the Lincor imports gave the KR750s and XR750s a run for their money on the mile and half mile ovals right into the 1970s before the highly specialised all-alloy XR750 Harley Davidson reigned supreme.



There was a point in time when the OHV opposition to the KR750 Harleys was limited by AMA (American Motorcyclist Association) regulations to 500cc, and that was when big thumping British singles like the BSA Gold Star had their moment of glory on the American dirt tracks. In 1958 Ted Erikson was a motorcycle dealer with a Norton franchise in the Washington, D C area, and as OHC machines like the Manx Norton had also been banned by the AMA, Ted looked for the next best thing to build a flat track racer from. The bike he chose was a BSA Gold Star, six months old and slightly the worse for wear after contact with a tree. The Gold Star was sold to Ted by the owner's wife while the onetime proud owner nursed his broken leg at home.

Ted left the frame much as it had been when it was made in Small Heath in 1958, similarly the swingarm remains stock BSA and back in 1959 Ted also ran the original rear shock absorbers, although right now the bike wears a pair of modern unshrouded Girling units. The bike was originally raced with the stock forks, but Ted later fitted the BSA fork bottoms with specially made thicker wall stanchions and Ceriani cast aluminium yokes along with a home made steering damper, aluminium fork top nuts and double damped internals. The majority of flat track bikes have no brakes, front or rear, and Ted replaced the BSA originals with the regular flat track alternatives of a Barnes Q/D rear hub for fast gearing changes and a tiny spool front hub, both spoked with 19" Dunlop flanged aluminium rims. The aluminium BSA fuel tank was fitted in the early 1960s and was cleaned and painted for the Goldie's 2002 rebuild along with a new Bates solo seat and bum pad that are of the same design as the ones Ted used originally.

Completed just in time to put it on show for the 50th Anniversary of BSA's victory (and the next four places) in the 1954 Daytona 200, the rebuilding of Ted's Gold Star was a labour of love that involved refurbishing many of the original parts and a total rebuild of the 500cc single cylinder engine and scramble-spec gearbox. After all these years Ted isn't sure how much, if any, of the engine is from the original 1958 Gold Star, the crankcases certainly aren't as they were replaced more than once, the gasflowed big fin DBD34 cylinder head, cylinder barrel might be as he had a number of each to choose from. Fitted with a rebuilt standard crankshaft and a 10.5:1 compression piston, estimated brake horsepower is somewhere between 30 and 55, and with an all-up weight of only 300 pounds the anorexic Goldie was good for 130 mph on its highest gearing back in the days when Ted crouched low over the bright orange tank with his right hand nailing the throttle wide open.

Artist Profile: Damian

By Anna Marco
Add'l photos: Buddy June
All artwork © Damian Fulton



Damian Fulton was a totally free range kid in the '60s and '70s, growing up in Orange County, riding motorcycles, making ammm monster movies, biking to the beach with buddies. If anyone in the neighborhood needed something drawn or painted, Damian was the go-to kid.

He has been drawing and painting his whole life, often when he wasn't supposed to. He claims his first piece was probably mixed media of finger paint and construction paper entitled "Happy Turtle" or something. He is also incredibly funny.

Today Damian is an impressive talent that has quickly

launched into the top echelon of lowbrow artists. He is interested in "iconographic imagery, aspects of pop culture and wants to take it a step further, add subject matter and push it into some thing interesting."

Gerrard Decoster, curator of LWIA Art Gallery in Biarritz, France, describes him as "the undisputed originator and interpreter of the urban surf movement." That means invest now, because he is quickly gonna end up one of those guys you'll wish you had purchased art from when you could have afforded it. Since I already blew it (3x) on that point, let's at least see what makes him tick.



CKD: What inspires your work?

Damian: As a child I suffered from "eclecticism," the condition of being easily influenced. I scrawled out whatever was exciting or scary at the moment (weird faces, chrome, Rat Fink dragster models, motorcycles). During a Sinbad movie I'd be drawing sword-fighting skeletons. After dirt biking, I doodled motocross cartoons. I'd build a Rat Fink model and Roth-esque monsters poured out. Then Batman, Frankenstein, and Tex Avery cartoons infected me. Today my symptoms are chronic "Roth-NC Wyeth- Hot Rod-Mad Magazine-Motorcycle-Frazzetta-Rick Griffin-Pacific Oceanium" obsessions.

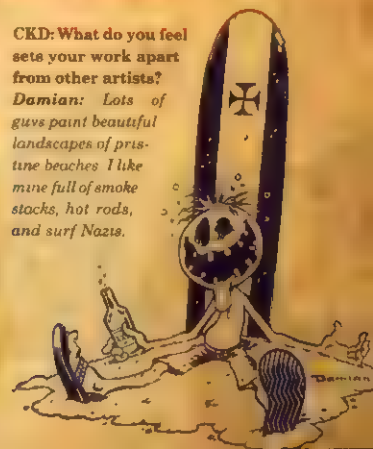
CKD: Who mentored you?

Damian: Have to say my dad. He was kind of an analytical numbers geek who couldn't draw a straight line, and was amazed that weird little images magically flowed from his kid. He involved me in any and all creative situations he could think of. He hired me to draw flyers for his company's activities, had me arrange the pictures on all the walls of our house, and eventually let me paint murals and designs on our family cars. I can't believe my dad let me spray paint stripes on his right-out-of-the-showroom 240Z!

Lots of guys paint beautiful landscapes of pristine beaches like mine full of smoke stacks, hot rods, and surf Nazis.

CKD: What do you feel sets your work apart from other artists?

Damian: Lots of guys paint beautiful landscapes of pristine beaches. I like mine full of smoke stacks, hot rods, and surf Nazis.





CKD: Which mediums do you use?

Damian: Mostly oils now, which is kind of weird. For about a hundred years I painted my comic strips in watercolor, a painting technique that is completely intuitive to me. Then a couple of years ago I switched exclusively to oils and the process is absolutely backwards from what I'm used to. I get a rush out of doing spontaneous India ink painting on furniture, skateboards, and surfboards. No plan, no pencil underdrawing, just commit and go!

CKD: What obstacles have you overcome in pursuit of your passion?

Damian: I constantly battle to focus my eclectic interests and short attention span

CKD: Any formal schooling in art?

Damian: I have a Design and Illustration degree from California State University Fullerton. No one has ever asked to see it.

CKD: Words of wisdom for young artists?

Damian: Don't skip the foundational building blocks of art. Your work will be better for it. Learn to draw properly then screw it up any way you want.

CKD: What special projects have you worked on?

Damian: Would you believe Mickey Mouse, Dolly Parton, and Skeletor have starred in TV spots I've directed? Unfortunately, not at the same time.

I constantly battle to focus my eclectic interests and short attention span.

CKD: Favorite bands?

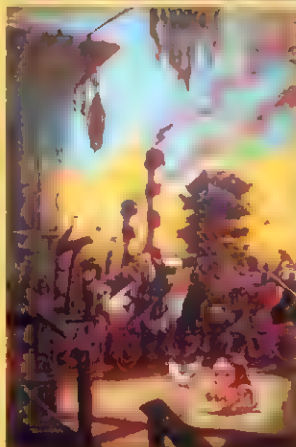
Damian: Yikes! This where eclecticism kicks in again. I listen to everything from the Clash to Elvis (both of them).

CKD: Favorite car or motorcycle?

Damian: Ahh, youth. When I was 14, I invested in a project bike with my brother Dorian and his buddy, Bob Gear. This '68 Honda CL77 Scrambler turned into a totally raked and customized hard-tail chopper. It had 8" extended forks, chromed triple clamps, 9" over handlebars, cruiser pegs, and a really cool flowing frame smoothed with bondo and fiberglass. In the back, it had a 16" chromed rim laced to a Honda hub with a Harley tire. It did not sound like a Harley but with its Scrambler pipes replaced with straight down pipes and marginal baffles, it sounded bad.

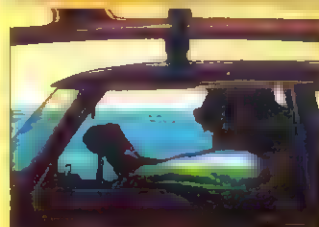
I have to mention the world record number of tickets Bob got riding it to San Francisco and back - Dorian thinks it might have been between 40 and 60.

"The cops were determined to stamp out the Hell's Angels back then," Dorian remembers, "if you moved on a chopper, you were going to be dogged."



CLOCKWISE FROM BELOW:

- Gold Rush
- The unstoppable influence of innocence
- Mentor
- Overhill Rockwellian Ride



FROM TOP TO BOTTOM:

- And Ford makes family
- Eye for each other
- Ink marks the spot



CKD: Stupidest car trick?

Damian: In high school, I built a '68 Cal bug, that was so extensively modified (lowered front and rear, with molded body panels to eliminate running boards, frenched tail lights, lowered rear deck, filled exhaust cutouts, dual port w/cam and 2-barrel carb), a cop wrote me up for a record breaking two-page fix-it ticket. Knowing I could never reverse the modifications, I borrowed a friend's Baja Bug, put my license plates on it, drove it to the DMV and got the mammoth fix-it ticket signed off!

CKD: What car club do you belong to?

Damian: To quote Groucho Marx, "I don't care to belong to a club that accepts people like me as members."

CKD: What's an average day like?

Damian: Thank God as I rise, kiss the wife, surf, exercise. Caffeinate, pray for imagination, start creative fermentation, Doodle, test, be defiant, pitch an idea to a client. Mix some paint, stop the e-mail, hit a canvas. Will this fail? Kid time, out the door, better eat, paint some more. Browee a 'zine, sketch a thought, now the muse runs hot, Finish all night art attack, stumble off and hit the sack?

CKD: What do you do for fun besides painting?

Damian: If I have time (big if): surfing, spiking volleyballs, watching my kids flourish, and the rarest of pleasures, taking naps

CKD: Where can readers get your work or merchandise?

Damian: Check out hot rod kulture Mecca, Gasoline Gallery (www.gasolinegallery.com), in El Segundo, California, and find my tees and prints. Jansport is featuring my art on their Artist Series backpack. More tees and hoodies at Tyler Surf (www.tylersurfboards.com). Then stroll down Main St., Disneyland and pick up my limited edition prints and watches at New Century Timepieces. Sunglasses at Tyesnoir.com and new prints and posters coming at WaveRiderGallery.com, and Beatyeyemedia.com. Oh, and did I mention original paintings at damianfulton.com?

If Damian Fulton is hailed as the "go to kid" for artwork, then I need to kick myself for not buying "Metal Bond" or his "California Screaming" canvas. That piece of work epitomized the art show. Bet your bottom dollar, I am buying the very next thing he paints. Stand back, get in line. It's mine: all mine!

Special thanks to Mark Waldman at Gasoline Gallery. Contact Damian by email at Damian@damianfulton.com

'39 NAILHEAD

Alex Utria has owned a bunch of cars through the years, from a Model A, to a 1956 Caddy, 1955 Chevy, 1951 Chevy truck and several others. The uniqueness of this 1939 Hudson was what appealed to Utria the most when he ventured into the world of customs.

Currently, the Hudson is the only custom Utria owns and it's the one car he has held onto the longest. The Hudson project has gone on for eleven years, but he finally has the car to his liking.

"When I first got the Hudson, it was my daily driver," Utria said. "I drove it to college and to work for the first couple years until I really started tearing into it."

"It was my first car. I didn't get my first car until I was 21 years old. I try to drive it whenever I can, but with long hours at work and a family, I don't get out as much as I would like."

Utria's '39 Hudson is an attention-getter, but what he likes the most about the car was the opportunity his good friends, Dave Clark and his dad Wayne Clark, gave him by allowing him to be able to purchase the car. The Clarks owned all types of Hudsons for years and Utria learned a lot by helping them work on their cars.

"I never thought a Hudson could be so cool," Utria said. "I like the unique cars that no one really looks at and the challenge of trying to make it something that makes people turn their heads."

Utria doesn't know where his love of customs came from, but he does know it wasn't from his immediate family. No one in his family had any real interest in cars, but ever since Utria can remember he has always been fascinated by old cars, the history behind them, the style, the engineering, and he even appreciates the quirky oddball cars.

Words: Scott Keves

Photos: Mike Basso

Model: Jessica



HUDSON



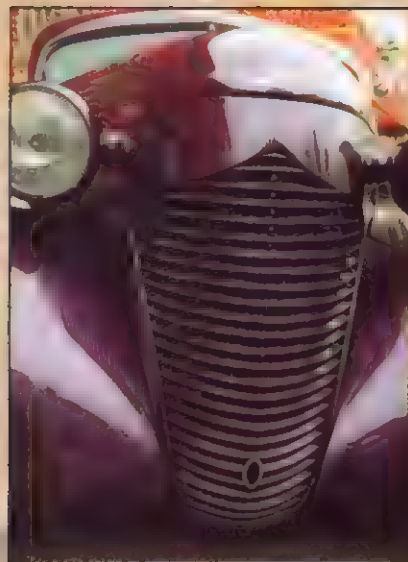
"I have loved old cars for as long as I can remember," he said. "I still have the Hot Wheels and Micro-Machines from when I was five or six years old. Some are still in pieces from when I would take them apart to try and change the wheels or chassis. I have been hooked ever since."

THE CAR

This has been a long, slow process for Utria to finally get the '39 Hudson built the way he wanted. There have been numerous times where he thought something looked good, but decided at the last moment he wanted to change it. But those instances are customary in the custom world.

Several features on the car that seem to be custom are actually stock. The unique grille is one; many people think it's custom. The reverse opening hood is also stock and has a custom-looking hinge set up. Hudson advertised the hood as a safety feature so it wouldn't blow open while driving. The low rear wheel openings are unusual for the period. Most other cars' wheelwells were radiused.

To give the Hudson more of a low profile, Utria chopped it 4.5 inches, shaved the drip rails, molded the fenders and built custom taillights into the bumper guards. For power, Utria went with a 425 Buick Nailhead, a Turbo 350 transmission and an Offenhauser tri-power. He knows if it weren't for his friends chipping in on the build, the retransformation of the Hudson would have never been possible.



Luxe STATISTICS	
OWNER	Alex Utria
	Mortgage & real estate
	Orange, CA
Builder (chop)	Owner, Fabian Valdez
	& Don Landfors (frame work)
CAR	1939 Hudson
BODY	
Body Fab	Chopped 4.5" (Fabian Valdez)
	Shaved drip rails, molded fenders, custom taillights
Paint	Purple Haze DuPont Hot Haze by Rock & Roll Paintworks
Grille/Shell	Stock
ENGINE	
Type	425 c.i. Buick Nailhead
Carburetion	Offenhauser triple with RetroTech Speed throttle bodies
Ignition	HEI, MSD
DRIVETRAIN	
Transmission	Turbo 350
Rear End	Ford 8", 1976 Ford Granada
SUSPENSION	F: Mustang II; R: 4-link with bags
MISCELLANEOUS	
Wheels	Wheelsmith Steelies, 15x5
Tires	Diamondback WWW 285/60-15
Brakes	F: Disc; R: Drum
Seats	Stock bench
Dash	Stock
Taillights	Custom bumper guard
Steering	Stock column, 1950 Hudson wheel
Upholstery	Tuck & roll
Car Club	(Alfredo, Santa Ana) Grease Demons



"I have had help from several friends on this build," Utria said. "Fabian Valdez handled the chop and Don Landfors handled most of the frame work (4-link, trans X-member, engine mounts). The Clark family helped with some of the Hudson specific parts, and Rock & Roll Custom Paintworks handled the painting duties."

Utria was very active in the build as well. He assembled the engine after machining, welded up the rear pan and fenders, shaved the handles and trim, and made the taillights after Valdez designed the lens shape.

"My great grandfather was the inspiration for the build," he said. "He gave me the deposit money so I could buy the car."

Utria has documented the build from start to finish, with pictures of the build throughout the years.

"My wife says I have more pictures of the car than I do of her," Utria said. "I told her if she wants me to have more pictures of her, she should stand next to the car."



'39 NAILHEAD HUDSON



SILVER PERFECTION

— David Thayer's '63 Riviera

Words: Alan Mayes
Photos: Luigi Ciorra & Anna Marco

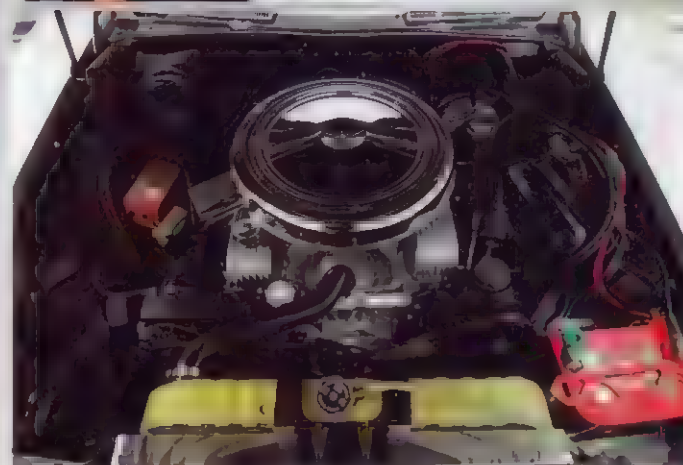


There are two extremes among subject cars to be customized. There are some cars that just beg to be customized: cars like 1949-51 Mercurys and Fords, 1949-54 Chevys, and 1941-48 Fords are good examples. There are several different ways to take one of those and make a really outstanding custom

At the other end of the spectrum are the 1963-65 Buick Riviervas. Many regard those cars as the crowning glory of Bill Mitchell's stint as design head at General Motors. They've been referred to a "factory custom" cars, their lines being so nearly perfect from every angle that it's almost impossible to improve upon them. In the overall scheme of customizing, probably more Riviervas have been screwed up than improved upon through unsuccessful attempts at restyling them

Bill Mitchell succeeded Harley Earl as the GM Styling vice president. Earl was a tough act to follow but Mitchell was up to the task. He had Earl's keen eye for what looked right and he was heavily influenced by European car design. Among his triumphs: the '63 Pontiac Grand Prix, '63 Corvette Sting Ray, and the '63 Buick Riviera. What a great year 1963 was at GM, huh?

Mitchell initially envisioned the Riviera as a Cadillac, possibly as a revival of the LaSalle nameplate. It was designed in response to Ford's four seat Thunderbirds of 1955-60. Cadillac Motor Division's management didn't want the car, so it was



given to Buick. Historians say that the 1963-65 Buick Riviera was Bill Mitchell's favorite of all the designs penned under his leadership

Sparkling Silver

When Anna Marco and I were walking around during the West Coast Kustoms show at Santa Maria last Memorial Day weekend, looking for possible feature cars, we both did a double take on David Thayer's silver '63 Riviera. We walked around it a few times, stuck our heads inside and looked at the interior, stepped back and looked at it from every angle. Then we looked at each other and did our trademark double smile affirmative nod. It had *Car Culture DeLuxe* written all over it.

David's a cool cat to talk to, a car nut to the core. He likes his cars to go fast, too, not just look pretty

"The day I bought [the Riviera], the owner and I went for a ride at 85 mph," says David. "Got to go fast, baby! On the way home, I got up to 125 mph and blew the motor top and bottom at the same time. Doug Garrett rebuilt the motor for me."

After the engine was rebuilt, David says he and Doug did the body mods - nosed, decked, custom taillights, reconfigured side scoops, among other details - and then left the car alone for a couple of years. Of course, he couldn't leave well enough alone for very long, could he? David painted the roof silver metalflake and added a set of 20" wheels

Thankfully he repented of that latter sin, the 20" wheels, and put reasonable 15" wire wheels on it and Air Ride suspension. Tasteful pinstriping by Makoto was added at about the same time

David says the car is "dedicated to my mom, Pauline Thayer, whom I promised I

SILVER PERFECTION

- David Thayer's '63 Riviera



DeLuxe

STATISTICS

OWNER	David & Tina Thayer
	House painter
	Monterey CA
BUILDER	Doug Garrett &
	David Michael Thayer
CAR	'63 Buick Riviera
BODY	
Body Fab	Decked/ nosed & peaked
	hood, 63 custom machine
	made bullets in grille, hand
	made rear LED taillights,
	shaved trunk & doors,
	smoothed roll pan, inset tail
	lights into wings
Paint	Silver grey (Mercedes Benz)
	Du Pont with rainbow
	flake roof by Retroira Bros
	Paint (Morgan Hill, CA)
Graphics	Striping by Makoto
ENGINE	
Type	401 Nailhead
Carburetion	Stock 4-bbl
Exhaust	Cherry Bomb
Ignition	MSD

DRIVETRAIN

Transmission 3-speed Twin Turbine
Rear End Stock

SUSPENSION

4-way Air Ride

MISCELLANEOUS

Wheels 15" Vintique
Tires Michelin
Brakes Stock
Seats Stock
Dash Stock
Taillights Custom, set in fender tips
Windows Power
Steering Stock column
Interior Organ pipe speakers, Virgin
Mary statue, Pioneer stereo
Upholstery Triple A (Morgan Hill, CA)
Garage Built Taillights
Awards Kustom Kamp, WRC Santa
Maria 2003, former Lowrider
Magazine Feature Car 2005
Doug Garrett, NorCal
Customs, and Campos
Body Shop

Thanks to

wouldn't sell the car and would customize it with money she left me after her death from cancer. She said, 'Here's \$10,000; buy something you love and think of me.'"

David says he spent his early years in Chicago, Illinois. When he was ten, his family moved to a black neighborhood in Palo Alto, California.

"I was the only white kid in the neighborhood," he says. "Now, I'm the only white boy in a Hispanic car club, The Midnighters (est. 1948) in Castroville, California (artichoke capital of the world)."

"I've always had one nice car since the age of 17 when I started making money. I'm nuts for cars. I like to cruise, just drive, look good and have a good time with the fellas. I've owned 30-35 cars in my life. I have a few cars now including a '65 stock Buick Riviera with bags and Supremes, and a '68 Camaro."

A house painter by profession (Fresh Coats Painting), David says he used to work at Earl Schieb many years ago.

"I'm going back to painting cars, too. I love paint jobs; never had a primed ride. I'm a finish man, into details."

Well, if the details on this '63 Ruvvy are any example of his detail work, he's good at it.

Model: Ruby La Rue

Hair: Janine at Hepkat Salon

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THE AUTOBUTCHERS OF EAST LA[®]

Words: Anna "Sleds" Marco; Photos: Anna Marco, El Jefe & Buddy June

In the early 1950s lowriding was in its infancy. It was not about speed, or what was under the hood. Style and cosmetic customizing were the focus.

Latinos would transform and personalize cars by integrating their own themes into the trend and buck the hot rod movement of the time. It was at this time that the AutoButchers were founded.

Eastside customs would reign king of slide and glide maneuvers and were not to be confused with anything West of the LA River. A blend of slow going and a streamlined look that attracted the attention of women would be the basis upon which all low riding would be built.

In the early 1950s lowriding was in its infancy. It wasn't about speed, or what was under the hood. Style and cosmetic customizing were the focus.

Very quickly, a style of modification emerged, one that would remain eternally classic. Chevy was preferred over Ford and many aficionados still claim the '39 Chevy, any early model Impala or Merc as the ultimate cruising car.

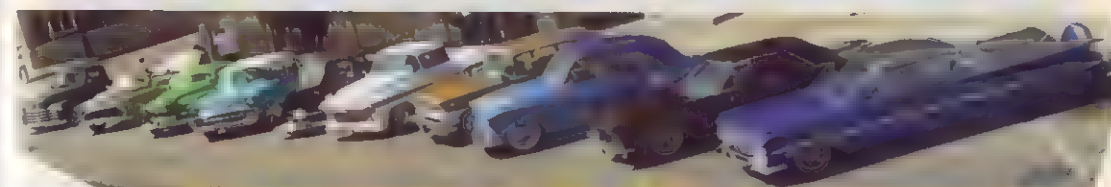
Teardrop skirts, wide whitewalls, teardrop taillights, and dual spotlights were musts. It was mandatory cars were dropped lower in back than in the front, excess chrome was removed, and vehicles were painted a dark or metallic color like black, wine or green (murals came later). Plush interior or tuck & roll upholstery and a chopped top were the crowning glory.

Ayala Brothers

In the late 1940s-50s, the Ayala Brothers Body Shop in East LA was the place to get your early-era ride customized. Gil & Al's shop was known for perfectly chopped tops and fades, as

well as for being ghost builders for the Barris Brothers. One of their most famous creations was the 1949 green gold edition of the Bettancourt Merc.

It's said that you could always tell an Ayala chop. Their recontoured, transitioning bodylines were the best and their customizing techniques are now industry standards. Plus they were the first Chicanos to make a name for themselves in the world of car customizing. Their innovations combined with Eastside low rodding practices would bring auto enthusiasts from both sides of the LA River together for the first time and change an industry.



Fine examples of '40s-'50s era customs are seen in all AutoButchers vehicles as well as in the lone '60s car, a 1965 Riviera.

Return of the AutoButchers

The AutoButchers of East LA were re-formed as a tribute to the Ayala Brothers as well as to the art of car customizing. Created about 15 years ago with the blessing of founding members, The AutoButchers are "family" and even include father and son teams in their list of twelve members: Danny & George Cuellar, Harry Willard, Richard & Chris Mageno, Roy Brown, Eddie Hernandez, Danny Rodriguez, Pauly Olivado, Richard Barbosa, Frankie Epstein, and Joseph Flores.

Over the years, former members (some who have gone on to create their own car clubs) still keep in touch because custom cars bond bloodlines and their motto, "Once a Butcher, Always a Butcher," speaks of their fascination for auto body modifications. Their club plaque honors the plaque given to the Ayala's customers in the '50s.

Rules for membership include: whitewalls on all cars, cars must be kept in presentable shape, no visible Bondo, no primer spots, keep bodylines smooth. Every member has an equal say as soon as he is formally inducted. Each member loves the style of car he drives and does his homework as the car is built with input from club brothers.





THE AUTOBUTCHERS OF EAST LA

The AutoButchers strive to be different from other clubs by the era of each car they choose. They claim it keeps the club strong. Fine examples of '40s-'50s era customs are seen in all AutoButchers vehicles as well as in the lone '60s car, a 1965 Riviera.

AutoButchers cars

The Cuellar rides exemplify traditional styling and are an excellent representation of the attention to the detail that makes this club an overall success. Danny's gold/white 1956 Chevy 210 with swivel seats and custom taillights makes an elegant statement while his chopped 1957 Chevy truck turns heads. It's a home built old school driver that pays homage to the Barris Kopper Kart. His son George's two tone 1959 Chevy Impala (candy blue/silver metalflake/ghost flames) has a continental kit, a 45 record player and "is built for both lay and display."

AutoButcher autos shine with originality and owner craftsmanship that would make the Ayala Brothers proud. Eddie Hernandez's 1949 Ford 4-door custom sports a retro plum-colored paint scheme,



original Appleton spotlights and Merc skirts that were cut in half and stretched. Harry Willard's turquoise '57 Chevy BelAir would be at home in the film *American Graffiti*. It's hard to believe that it is was once a basket case and everything was owner repaired except for the chrome work.

Roy Brown's chopped n' dropped lime green goblin, a 1950 Merc is a glossy gem with white tuck & roll and dual rapping glass packs. Danny Rodriguez's '65 Buick utilizes a signature bandana dashboard, is on juice and roars down the street powered by a Nailhead. On the flip side, his blue '51 Chevy with the early butterfly steering wheel drags a C-notched, bagged, tubed, and channeled chassis/suspension set up.

A tan convertible sled owned by Joe Flores is a sleek bomb while Frankie Epstein's

is a flamed demon. Last but not least, Richard Barbosa's 1951 Chevy truck (with grinning gold-toothed Chile Verde graphics by Olvidado) pays homage to his Hispanic heritage. And since some member's own more than one car, the list goes on and on.

From primer to metal flake or a blended combination, and with that one-of-a-kind cleaver hanging in the rear window, you will always know an AutoButcher when you see one. He will be cruising slow and low just like his forefathers.

The club claims, "We might not make it together to functions, but you'll see at least one plaque somewhere." Using a cleaver as a symbol to describe a customs loving AutoButcher of East LA is a grand idea. But don't even think about knocking off that unique logo, it's a registered trademark now.

Special Thanks: The Cuellar family, Daryl Bowler, Hilary Springer & the pit crew.

Read Pat Ganahl's "Kustoms with a K" on www.PetersenAutomotiveMuseum.com, and Lowrider Magazine's "Lowrider History Book, Chapter 2" online at www.lowrider-magazine.com.

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CERRITOS COLLEGE CUSTOMIZERS & RODDERS FIND A HOME



In the suburban no-man's land between Los Angeles and Orange Counties, between the high dollar "fabrication academies" and the garage, there's the auto body department at Cerritos College. It is the most old-car friendly community college in the area and one of a shrinking number of auto body programs left in Southern California.

Enrolling is like joining a friendly car club and getting handed a key to your very own high-tech body shop, all for about \$250 per semester. Here's how it works: you enroll, you bring your car, and you learn how to fix your car. *Your car. Right now. Hands on.* No filmstrips, no textbooks, no let's-just-pretend demos in never-seen-bondo-dust labs. It's easy to see why some students never leave.

Sure, you could learn production shop bodywork and painting at Cerritos. You could learn computerized estimating, body shop management, or join the BMW specific collision repair program. But who has time when there are cars to be chopped, panels to be fabricated, flakes and kandes to be sprayed, and pinstripping techniques to be mastered?

Cerritos boasts three frame straightening systems (Blackhawk, Chief, and Celette), five kinds of welding (oxy-acetylene, MIG, TIG, stick arc, and resistance spot) and a plasma cutter, a full fabrication lab (shears, bending brakes, sheet roller, tube bender, bead roller, shrinkers and stretchers, English wheel and planishing hammer,



Grinding welds in class.

hydraulic press, bench tools, and a Pullmax fabrication machine). There are two downdraft spray booths retrofitted for waterborne paint, one side downdraft booth, and two curtained prep stations all waiting to be put to use. Are you drooling yet?

Now-retired instructor Jerry Shopfner is too modest to mention he got his start working for the Barris brothers back in the day and instead tells stories about working for "the old man" and sanding cars bare-handed with gasoline instead of water to prevent rust. He's not too modest to tell, however, that he personally started the auto body department at Cerritos back in 1970. Since then his students have become instructors and now their students have become instructors, too. Like family. And like family, every instructor is absolutely dedicated to the students. Like Charlie Robertson, who keeps his super toolbox stocked with specialty hand tools for loan so students can afford to buy car parts instead of one-time-use tools. Or Brian Ferre, who's been known to dip into his personal paint supply because a student in the middle of clearing his car ran out of hardener after the paint store closed. That is serious dedication. Or Phil Hutchison, who commutes an hour to start class at 8 AM on a Saturday



ABOVE: MIG welding and getting really bad tan lines.

RIGHT: Brian Ferre's Pinstripping & Lettering Class.



ABOVE: Billy Meza's 1947 Fleetline - Restoration, Pinstriped Artillery Wheels.



LEFT: Enrique Meza's 1951 Chevy - Flat Red with Silver Flake Top and Pinstriping.

and stays until 1 AM so you a student can finish spraying that last coat of kandy. That's just above and beyond.

Unfortunately, like finding the perfect street for drag racing or being the first on the block to run flamethrowers, it's just a matter of time before The Man steps in to spoil all the fun. Ditto at Cerritos. Seen as the "animal house" on campus and accused of being more hobby shop than educational facility, the auto body department is in constant danger of being downsized to near extinction and squeezed out by the auto mechanics department.

Like true rebels defending their territory, again and again students have banded together, petitioned, and protested cuts to budget, classes, and lab space. They help each other out, and congratulate their fellow students on their car show trophy, spray booth success, or bitchin' custom design. And if Crazy Bob comes up, grinning like a gopher and waving his dirty chonies, it's not because he's finally lost his mind. It's because Moises's metallic paint was clumpy and nobody had a strainer.

Hanging out with friends, a few laughs, learning some stuff, and working on cars. That's why you get up in the morning, isn't it? Well, that and beer. But that's after class.

Classes at Cerritos start mid-January (spring semester), mid-May (summer semester), and mid-August (fall semester). Course listings and registration information can be found at www.cerritos.edu or by calling 562-880-2451.

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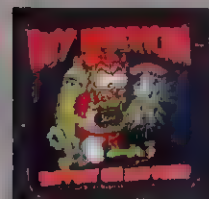


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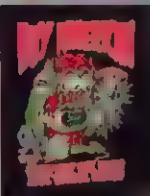
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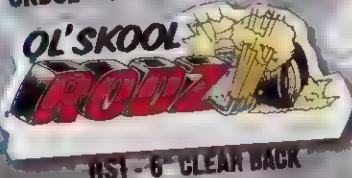
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If your band or one you know has a kickass CD that we should review, send it to us at: Car Culture DeLuxe, PO Box 1928, Tullahoma, TN 37388.

ZZ TOP

Eliminator Collector's Edition
Warner Brothers

For a reviewer of garage and up-and-coming bands like me, finding something with a Warner Brothers seal amongst the weekly treasure trove of mailed-in small-label and no-label artists (some of whom actually draw their own CD covers), caught my attention, to say the least. At first, I thought they had mistaken me for some big time music magazine sell-out hack. But it was no mistake.

Ripping open the expensive packaging, I found the collector's edition CD/DVD set of ZZ Top's *Eliminator*. Immediately, a blast from the past hit me in my receding hairline.

ZZ Top, the little band from Texas, had hit the big time in 1983, the year I graduated from high school. The band's unique sound was a stand out among the spiky hair and "euro-synpop" in vogue at that time.

This CD/DVD celebrates the 25th anniversary of the original release of *Eliminator*, which sold more than 10 million copies. It was also one of the first albums to be awarded diamond certification by the RIAA.

The CD contains a remastered version of the album's first pressing, including *Legs*. The disc also features seven bonus tracks. Other hits include *Gimme All Your Lovin* and *Sharp Dressed Man*.

The DVD carries the classic ZZ Top videos featured hot cars and hot girls. These are the ones that made MTV.

Many of you may already have older versions of these songs in your ZZ Top collections, but those of you who are true fans should feel a sense of incompleteness that can only be satisfied by a trip to the music store - reviewed by Richard Davis

The Buckshots

3 Jacks High
Heptown Records
www.thebuckshots.net

So you say "take me back to the roots of rock." No more shadows of rockabilly's former self. You want the real thing: fast, loud and full of the themes that make us all pleasantly recount our own past dalliances and disasters. You want to listen to songs with titles like *My Baby Drives Me Crazy* and *Joint is Jumping Wild*. Well, have I got the CD for you!

3 Jacks High is one of three CDs released by this Swedish Rockabilly band (yes, Swedish). For those of you who've been following the Swedish alternative music scene, you may know a couple of the members from their more heady days with pop punk legend, Psychotic Youth. But that's all ancient history now.

The Buckshots do a great job recreating the various subgenres of the '50s American rock. And don't worry about having to aurally sift through a bunch of Y's for J's, either. These guys have the American accent down pat.

Influenced by Rockabilly gods like Gene Vincent and Eddie Cochran, they've also leant an ear to early Brian Setzer and his Stray Cats.

The CD starts off with *My Baby Drives Me Crazy*. It's a hard and fast wake-up call that lets you know Buckshot isn't playing around. And they just don't stop. *A Fine Tuned Love Machine* brings more of the same. And things keep rocking for 12 more tracks.

The boys even manage to add a be-bop, a boogie and even a duet with Marie Weisman.

It's a solid CD that's well worth your time. - reviewed by Richard Davis

Send More Cops

Send More Cops
JMJ Productions
www.sendmorecops.net

These musicians (Tommy Ingham - lead vocals, Joey Gaydos - guitar, vocals, Gunner Ross - drums and vocals, Pete Bankert - bass) bring the '80s heavy metal sound back and make us ask "did it ever go away?"

So what makes these boys think they can play metal? A whole bunch of experience, that's what.

Tommy Ingham, after a brief stint with L.A. band RACER X, returned to the Motor City and won Yamaha's International Sound check competition two times in a row. Joey Gaydos first started playing in 1973 with a band called Mugsy. More recently, he recorded a CD with MC5 lead singer Rob Tyner. Gunner Ross also got his start in the '70s with Detroit band The Almighty Strut. He has been named one of the top 40 drummers in the world by *Rolling Stone* magazine, and even toured with Motor City's first son of the sacred guitar, Ted Nugent. And bassist Pete Bankert appears on the Foo Fighters' DVD *In Your Honor* and more recently recorded two songs for FOGHAT.

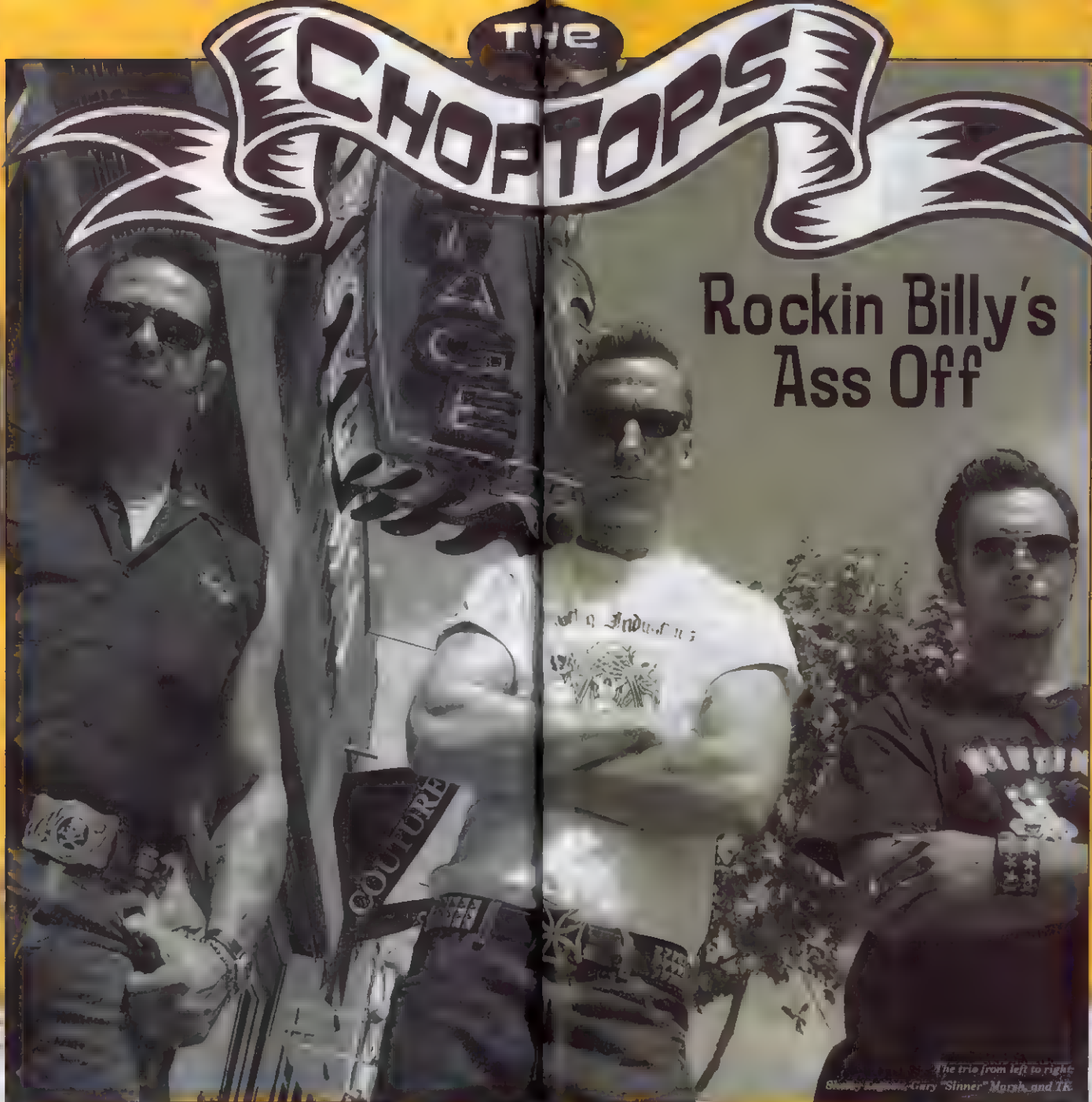
The 12-track CD starts things off with *You Walked Away*, impressive guitar work and a hard, bumpy ride down memory lane. In the number two spot is *Anxiety*, which continues the '80s line with a heavy groove and bits of frenetic, yet welcome spikes. *Party Line* is a notable track with the standard awesome guitar work and '80s flashbacks. But *Send More Cops* is the true masterpiece of the bunch, bringing recurring hooks that make it a real standout. And *Too Soon to Tell* speaks of lusty haunts and seedy undersides - all against a wall of great heavy metal licks.

Thus CD showcases the talents of these metal merchants and their sound keeps the authentic '80s metal sound fat and easy. For those of you in need of a good head-banging workout, buy it and play it loud. - reviewed by Richard Davis



By Anna Marco
Photos/Art. The Chop Tops © 2008 & Psychotic Vision LLC by Matt Ginsberg

The street in front of the club looked like a car show and I wondered, "What the hell is going on here?" It was the Chop Tops at the Devils Punchbowl in North Hollywood, California. What an event, everyone was decked out in full regalia to see the Santa Cruz, California, based band. That tiny hole in the wall club was jam-packed so tight with kool kats and kittenz you couldn't move. To hell with the fire code; I stood on the pool table.



Rockin Billy's Ass Off

Chop Tops is a rockabilly trio comprised of Gary "Sinner" Marsh (drums and vocals), Shelby Legnon (Gretsch guitars), and TK (doghouse bass). They've been honing their savvy style for over a decade (since the mid-90s) building speed around the Northern and So Cal music circuits. They have five U.S. tours under their belts.

Their debut album: *Tales of Hot Rods, Hot Broads and Lucky Odds* was issued on Swillbilly in 1999. *Always Wild* appeared a year later on Rolling Rock, but it was *Evil Six*, their third album, that got them the opening slot for Brian Setzer during his '68 Comeback Special Tour in 2001.

Let me tell ya a lil bit 'bout 'ol Sinner, Shelby and TK. They are smoking hot, hard working musicians, always on the road and traveling around to bring us happiness. TK knows how to slap an upright bass like no one I've ever seen. He's the King of Fingering and Sinner says, "TK was probably born plucking his umbilical cord. The kid's hands are like lightning."

Growing up on rock and roll music saved Sinner's soul, yet set a fire in him as well. During his adolescent years, he played in hard-core punk bands like F.T.W. and Riff Raff. He had a revelation that the rebel music of the '50s that he loves so much was the punk movement of that generation. He knew music was going to be his life and has dedicated himself to it full time. He hasn't looked back. Thus his highly energetic ferocity of the punk



scene has parlayed itself into this "revved-up rockabilly band."

Shelby is joined at the hip with his beloved battle-scarred '63 green Gretsch. He cut his teeth over the years with such bands as Rapid Fire and Voodoo Bag. He adds a formidable arsenal of licks (like a rapid firing pistol whipped out of a holster) to songs. And he makes it look so damn easy. I stole his guitar pick.

That little NoHo club is now defunct but I'll never forget the night I saw this band rock the roof off with folks begging for more! They captured my attention from the first song, blew my mind, and I've been a hardcore fan ever since. I've played that *Evil Six* CD a gazillion times since that fateful night and it's still fresh.

I still can't figure out why some record company hasn't snatched up the Chop Tops and made millions. They've won several "Battle of the Bands" competitions, are at all the car shows, toured the US twice, recorded their new album *Triple Deuces* at the famed Hyde Street Studios in San Francisco and have debuted on screen in the B horror movie *Flying Saucer Rock n Roll*. In 2006 and 2007, they toured with Nekromantix and the Vans Warped Tour. They're also sponsored by the coolest hair grease company around, Murray's Pomade (get free Murray's grease and swag at their shows!)

Go straight to the source online at www.thechoptops.com and get their music for yourself. And then you and Billy go rock your asses off!



The trio from left to right: Shelby Legnon, Gary "Sinner" Marsh, and TK.



Photos: Josh Karpas
Caption: Wood's Larrs, Grube

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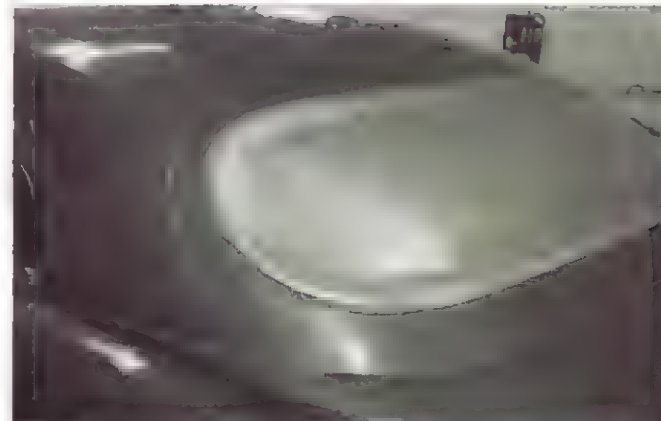
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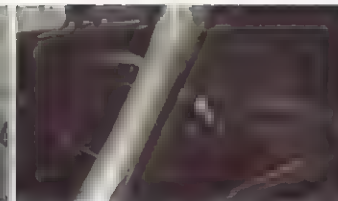
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• Cutting the rear section of the roof out.



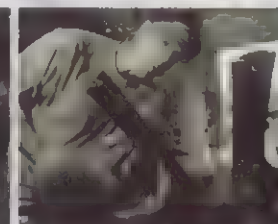
• Removing the rear window.



• Cutting and removing all inner bracing.



• Top taken off the car; leave all doors shut so the car doesn't sag. The doors were also tack welded shut to prevent sagging.



• Cutting down the A-pillar. Always wear safety glasses when cutting.



• The pie shaped area needs to be removed from the lower windshield frame to taper the A-pillar in.

• Taping the top for area that must be removed.



• Cutting package tray loose from rear roof.



• This is the misalignment of the B-pillar. If we were keeping it we would have to do quite a bit of metalwork to get the sections aligned. I am hardtopping this car, so that is not necessary. The B-pillar is not used.



• The top was moved forward over the rear door. There is a piece of flat stock welded from the quarter panel up over the door to hold the top up above the rear door.



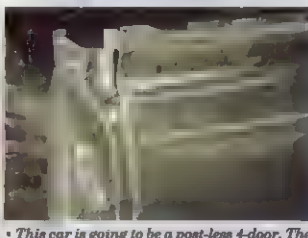
• This piece of door frame will be grafted onto the top front edge of the rear door to fill in where the frame was cut off, meeting up where I'm pointing.



• Rear door sill top finished. The upper door frame is welded to the roof for more stability.



• Strengthening the roof for the hardtop.



• This car is going to be a post-less 4-door. The door post is welded to the rear doors for a full opening, easing back seat entry and exit.



• Back window ready to go back into the car.



• The upper door frames welded to the roof and finished A-pillar.



• This is what a post-less 4-door looks like. Make sure the car has a good solid frame and plenty of support in the roof before attempting this application.



• Removing excess metal in the roof.



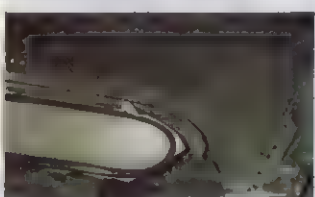
• Support brackets for the package tray and the rear sheet metal.



• This shows how much support needs to go back into a roof once it's chopped.



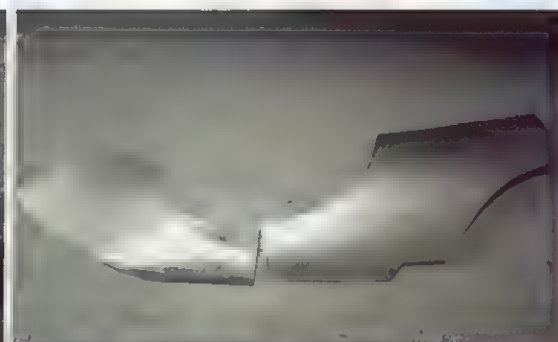
• New metal for the rear section of the roof above and below the rear window.



• Here's a view inside the roof with the two side pieces installed.



• This is the bracing that holds the back window up above the package tray.



• Two side pieces for the rear roof, ready for mock-up. All the metal formed for this car was done without the aid of an English wheel. It was done with my knees.



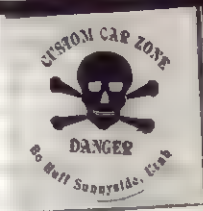
• The two side pieces being held in place for mock up.



• All the metalwork on the rear section of the roof complete. How low can you go?

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Rubble Without A Cause...

An Architectural Obituary
[& Resurrection]

By Jerry "Weez" Weezer



- TOP LEFT: Illegally and mostly demolished, the Googie-style Johnie's Broiler in Downey, CA, is set to be resurrected. It was a favorite cruising spot in the 1950s and 1960s.
- TOP RIGHT: Signs like this one at the gas station are common all over the U.S. as developers knock down everything in their path.
- LEFT: This Sacramento gas station's exterior is remarkably unmolesated and could be restored.



Jerry Weezer and I learned long ago that we and many of our readers share a fondness for the culture that surrounds our love of hot rods and customs as well as for the cars themselves. Historic preservationists are finally seeing the value in restoring and preserving mid-20th Century architecture, and we applaud their efforts. Here Jerry reports on a couple of endangered locations in California. There are many more all over the country. - Alan Mayes

Legendary newsman and on air personality, the late Ralph Story, once produced a nostalgic series for local television titled, "Things in L.A. That Aren't Here Anymore." It's always sad to think about the places we fondly remember that have been razed in the name of "progress," only to be replaced by yet another (pick one), strip mall, apartment building, or my favorite—a parking lot. Yes indeed, in too many cases they have (and are still doing so at an alarming rate) "torn down paradise and put up a parking lot" and more's the pity. I submit two such places from opposite ends of California. One the fate of which is apparently sealed (to make way for an apartment building), and one where the continued existence is uncertain at best.

First, on the southwest corner of the intersection of Alhambra Boulevard and T Street in midtown Sacramento, we find this condemned example of a Streamline Moderne gas station, which reminds one a lot of original Sacto Thunderbolt's CC Member Norm Milne's Richfield station of the same city during those seminal days of kustomizing in the '40s, as seen in Pat Ganahl's must have tome, *The American Custom Car*.

Historic preservationists are finally seeing the value in restoring and preserving mid-20th Century architecture, and we applaud their efforts.

The other place that (almost) isn't here anymore isn't just similar to something, it's the genuine article. It's famous cruise spot, Johnie's (nee Harvey's) Broiler, at 7447 Firestone Boulevard in Downey, which was illegally demolished on or about January 7, 2007. These remains are now cordoned-off behind chain link, waiting for a final decision. According to a recent piece in the Long Beach Press-Telegram, "In October '07, grass-roots group Friends of Johnie's Broiler organized a cruise in the hopes of attracting the attention of a potential investor willing to purchase and restore Johnie's."

The Johnie's Broiler was one of a few remaining "Googie-style" buildings, most of which coffee shop types of businesses. Word has come down that Jim Louder, who owns a Torrance, California, Bob's Big Boy has signed a long term lease on the Johnie's property and will rebuild the building as a Bob's Big Boy location. As much as possible of the illegally demolished building will be utilized.



Rubble Without A Cause...

An Architectural Obituary
[& Resurrection]

By Jerry "Weez" Weesner



- TOP Johnie's favorite
- TOP over the
- LEFT unmolested

Fire Boulevard example of original Se of the same seen in Pa

His the val Century

The to somethi (nee Harve was illegal are now ce According October (U cruise in th willing to p The style" build has come d Bob's Big B and will re as possible

John Weesner and I learned long ago that we and many of our readers are fond of the old places that have been razed in the name of "progress," only to be replaced by yet another (pick one) strip mall, apartment building, or my favorite—a parking lot. Yes indeed, in too many cases they have (and are still doing so at an alarming rate) "torn down paradise and put up a parking lot" and more's the pity. I submit two such places from opposite ends of California. One the fate of which is apparently sealed (to make way for an apartment building), and one where the continued existence is uncertain at best.

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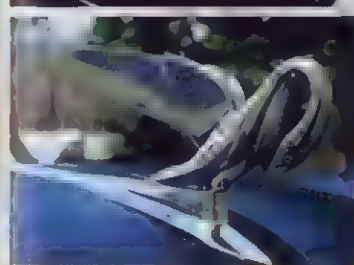
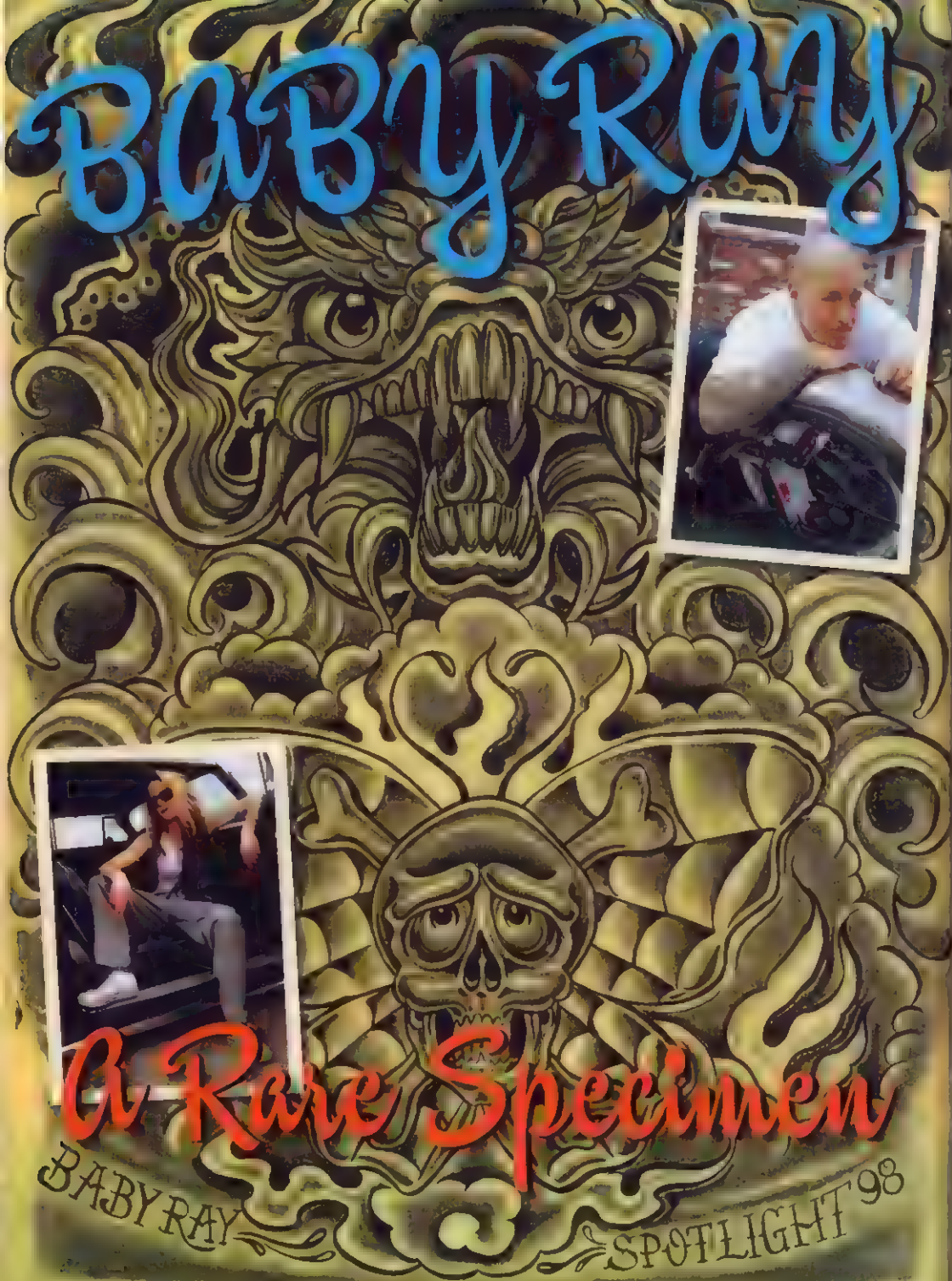
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Words: Felony Melanie, Photos: Anna Marco

For the past decade I've been hangin' with this guy who is now pretty much my lifetime partner. He tattoos daily to bring home the bread which goes right back into his main habit: building lowered customs. Many know and refer to him by his nickname "Baby Ray". I call him Ray.

When we met, he introduced himself as, "Hey, they call me Baby Ray," in his deep raspy voice. It just cracked me up.

I asked, "Hey, what's your real name?"

"Raymond" was the confident reply so that's what I've gone with since day one.

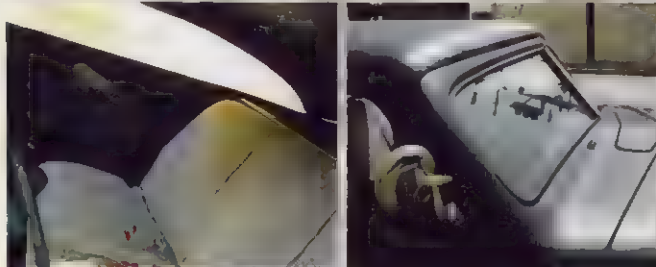
Ray got that nickname from his grandma, since he comes from three generations of Raymond Marks (Grandpa Sr., Pa Jr., & Son Baby) Ray being the last born. Gramma started calling him "the Baby Ray" to keep track of 'em all. His friends would tease him about it and after awhile it just kinda stuck.

From his childhood, cars and artistic influences have surrounded Ray's life. As far as lowriding and customs go, Ray's dad and uncles were cutting cars ever since he could remember. Heck, his Aunt Sheila was scraping a '48 Ford Woody around as the family wagon, and in fact I believe, a '66 GTO that was a mild custom (finished by none other than George Barnes back in the '60s).

Ray's dad died in '77 from a boating mishap, so Ray (only 19 at the time), grabbed a bro. went up the coast in a laid-out '80 Merc station wagon on Astros (Ray's signature wheels) to pick up his dad's ride (a '64 Caddy dropped to the pavement).

In fact, there is no part of Ray's life that wasn't meshed with cars. They were all built out of what most people wouldn't have taken a second look at. Ray's good like that. He has this unique vision for creating the

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ideal "dirt bag, white trash, crazy ass low rider" which I have yet to see matched.

Ray wakes me up at night sleep talking about chrome wheels and lug nuts or asking me if I "picked up those whitewalls yet." He'll even repeat short sentences from earlier in the day at the muffler shop just tinkering with the car. It's a gas 'cuz he'll wake himself up talking and then put his hand on my shoulder and ask me, "what did you say honey?"

I'll just laugh and say, "I love you baby," then a smile comes on his face and he falls right back to sleep. It's adorable at times yet I wonder how much sleep he is really getting.

Either way this man lives his life through tattooing and building cars. It can get pretty crazy at times, especially when there is more than one project, and that can go in a hundred different directions.

Baby Ray's creative talent for doing just about anything comes with no effort at all and he has a knack for being able to master just about everything he sets out to do. As a kid he raced dirt bikes and could've gone pro if finances permitted. In his late teens, he surfed with a couple friends (infamous, crazy pipeliners today) and they've told me stories of Ray's skill in the water.

Ray lives, breathes, and bleeds customs, tattoos, low riders, and Harleys. He'll get up at 5:00 AM to do a back piece and he always spells kustom with a K.

He specializes in traditional black and gray work tattoo, but can rip out drop dead explosive color just as sharp and clean. Like I said he can pretty much do anything and excel at it. Ray is funny as hell, too. Extremely disciplined and athletic (meaning he hits the iron pile religiously every day). He is one determined S.O.B! He's also a very proud member of the "Beatsniks" car club and has been for the past 13 years.

I've watched, as well as helped, Ray obtain cars to build, and then move on from them to build others. It's a repetitive cycle taking countless hours, sweat, and tears (those would be mine). His latest prized beauties consist of the '51 Packard Clipper, which was chosen to participate in the very first Suede Palace event at the Grand National Roadster Show. It was an honor to be there. The most recent project is the '41 Mercury coupe. Both cars are chopped with Carson tops and lowered all to hell! Along with my '68 Camaro, coordinating a parking spot for each of them is like a strategic game of vehicular chess as well as a great upper body work out, since most have no power steering.

It's not as though Ray has a choice; he's on auto-pilot. He gets complacent after he's finished one ride and soon I can see the gears start going again. He's off hunting and brainstorming another project.

Baby Ray is a rare specimen.

Artwork © Baby Ray. Contact: Spotlight Tattoo, Los Angeles, CA. Special thanks to Bob & Chico at Mooneyes.



DeLuxe		MERC STATISTICS	
OWNER		DRIVETRAIN	
Baby Ray		Transmission	
Los Angeles, CA		Turbo 350 custom	
CAR		Jerry's Transmissions	
Merc John (Riverside)		Norwalk CA	
Domino (Santa Monica)		SUSPENSION	
1941 Mercury		Custom, Hollywood Hot Rods	
BODY		MISCELLANEOUS	
Paint		Wheels	
Suede black DP 90 painted by Domino (Santa Monica, CA)		15" steel	
ENGINE		Tires	
Type		165/80-15 Quality Tires	
Small block Chevy		Dash	
Carburetion		'41 Mercury, shaved	
Edelbrock		(Merc John)	
Exhaust		Taillights	
Custom dual, Jack		1985 Chevy	
Washington Muffler		Steering	
Ignition		Custom	
HFI		Interior	
		Moon gauges, gear shift & lifts	
		Car Club	
		Beatsniks	

BABY RAY



1st Annual 100% Kulture N.E. Hot Rod and Kustom Show

Words: Scott Fisk - Studio 669/Car-Tooner.com; Photos: Art "Shutter Speed" Stacy & 100% Kulture.Com



So you find yourself trapped in your shack all winter long when you live up in the Northeast snow bank corner of America. Rods are tucked away being tinkered on, windows are shut, the gas from your veins is fuming up the joint and all along you can only think of spring! That's what was running through the minds of a few fellows up here when they had the revelation to "welcome in the new rodding year" and put on a free show.

I received a phone call from Lance Ferrell of Milltown Ink back in January to see if I was interested in "giving back" and offering some sponsor support for the event. The answer was an easy "YES!" Always happy to give back. The decided location couldn't have been better. The event would be held at Ralph's Diner, a kool nostalgic diner tucked in the old mill district of downtown Worcester, Mass. The date was pegged and the ball was rolling.

Opening morning of the show the cars were flowing in and were directed right into the parking lot of Ralph's, dodging huge puddles from the heavy rains the night before. From homebuilts to low rider kustoms, people came in from miles away with their rides to be a part of this pioneering show. A slew of sponsors were happy to join in, too.

Vendors found themselves squeezing into every available nook, leaving not a square inch of leftover space. It actually almost felt like a traveling circus, people were so excited to have this first show. Better yet, it was all free! The winter snow was really in the rearview mirror, and finally the 2008 Northeast rodding season was here!

Pinstripers such as Rooney and Dan Gallo of YYY signs showed

up ready to lay lines if needed, and I have proof that some fine lines were definitely laid. Bands such as The Fury 3, Preston Wayne 4, The Long Goodbyes, Pulp 45, Johnny Carlavale, and Soul Reap'n '3 flowed sound through the parking lot of Ralph's pretty heavy all day long. And yeah, they donated their time as well.


At day's end, two of the main sponsors of the event, Ian Targnoski of

100% Kulture and Lance Ferrell of Milltown Ink put their heads together and determined (after such a popular response) that this show would in fact take place again next year.

The Northeast rodding community is pretty unique in the fact that the season is typically very short. No matter what the back of your club jacket says (if you even belong to a club), everyone gathers together and shares the common belief that any weekend in the Northeast that has a car show is a "holiday" weekend.

Having a show that "gives back" pays for itself over and over again. It's a mutual appreciation among sponsors, rodders and show goers. And the torch gets passed to the younger generations of hot rodders to come, especially when there is easy access to a killer free show!

Very special thanks to 100% Kulture, Ralph's Diner, Milltown Ink, All Star Hot Rods, WAC Customs, CT Rollergirls, Hell and Back Pit Bull Rescue and the Connecticutkittens for their time and efforts into this first event.

Check out "2nd 100% Kulture Hot Rod & Kustom show May 23, 2009" on MySpace for info on next year's show! Rod on! 



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January 18-19

Atlanta

January 23-25

New Orleans • Chicago

February

February 6-8

Pittsburg • St. Paul

February 15-18

Dallas • Indianapolis • Milwaukee

February 21-23

Calgary

February 27-29

Kansas City

March

March 6-8

Detroit

March 20-22

Omaha

March 27-29

Salt Lake City • Winnipeg

November

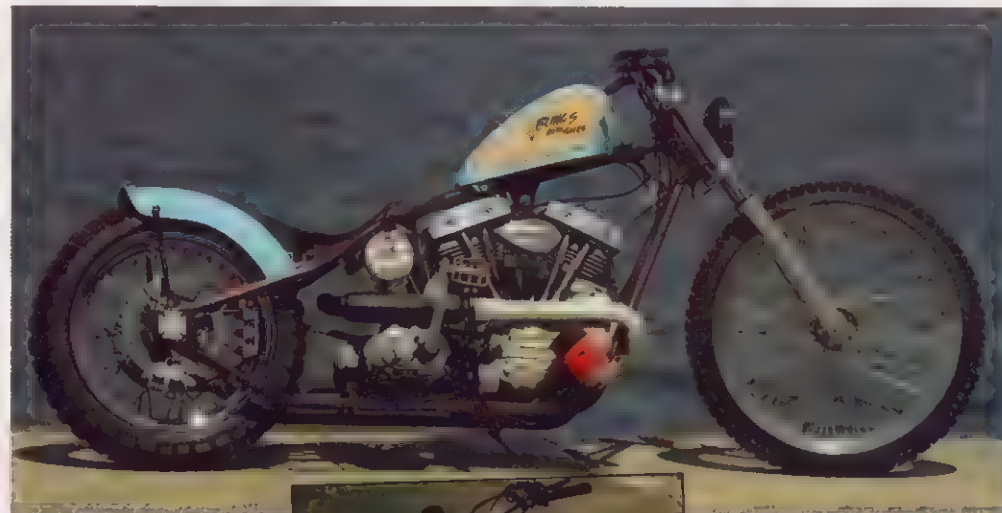
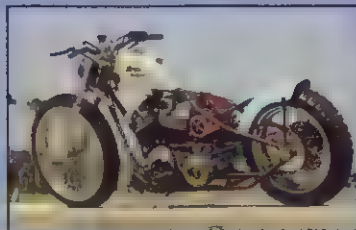
November 28-30

Houston

Mr. Bling's Mo'Tard

By Bob Clarke

This cool blue Shovelhead bobber uses a frame Bill Dodge made while he was still the shop foreman at West Coast Choppers. When he fled the reflected limelight at Jesse James' empire for a much smaller workshop of his own, this Shovelhead bobber-cum dirt bike was the bike Bill, a.k.a. Mr. Bling, built for himself.



The "Bling" nickname is something of a paradox, as Bill's bikes are anything but the archetypal swoopy shiny shit paraded across television screens as the be all, end all of motorcycle customizing. Nope, Bill Dodge's bikes are about as grass roots (literally, considering the knobby tires Bill has taken a liking to) and as honest as you could get to the original ethos of chopping or bobbing a bike. The fact that none of Bill's bikes started life a complete motorcycle that was "chopped" or "bobbed" is nevertheless a fact that's not lost on me. I just thought that I'd mention that to satisfy the purists.

Apart from the basic components like the frame, engine, gearbox, forks, wheels, seat and rear fender, there's not a lot else there to talk about. The gas tank is a swap meet Sportster piece that Bill fitted with an aircraft type filler and a similar aeronautical electrical switch complete with a failsafe cover.

Both wheels are pretty straightforward spoked affairs with steel rims, chromed at the rear with a full-on knobby tire, while the front is more of a dual sport tire as it's less knobby and more tarmac friendly and mounted on a stainless rim. The front brake is hanging with Elvis,

but the lever is still on the handlebars along with a very trick Brembo radial master cylinder to operate the Brembo 4-piston brake caliper and 10" brake disc lifted from a KTM Supermotard.

Clutch operation is also hydraulic thanks to matching a Brembo radial master cylinder mounted on the fat ProTaper handlebars and held on to the stock Sportster top yoke with a set of Jesse Rooke risers. Bill likes his Harley front ends as they do the job well enough and are cheap and plentiful, although they need a little cleaning up by removing the fender mounts and shortening the springs and associate internals.

The oil tank was another choice swap meet find as was the bobbed rear fender that once graced another bike when it was full-sized and pre-Blinged. The seat's a simple pan that Bill made along with all of the other bits and brackets that hold it all together.

The glass-pack exhaust system is now offered as one of Bill's signature Blings Cycle custom components. The lack of an electric foot means that the less-is-more theme can be continued with a naked

Primo 1% in belt drive primary and Primo Pro clutch sans backplate, covers or guards. That setup works hand-in-hand with one of Bill's early Baker 6-in-a-4 "Frankentranny" units complete with an ART hydraulic clutch conversion.

Bill's choice of engine is 93 cubic inches of S&S Shovelhead with many improvements over the original H-D engines, like superior top-end oiling that gets rid of the external oil. Keeping the bike clean and lean is the lack of a coil ignition system, an electric starter and the big battery needed to spin it - the sparks being lit by a Morse Farbanks magneto following a healthy swing on the big brass kickstart pedal. Lighting is taken care of by a regular alternator charging system via the "flux capacitor" mounted on the frame in front of the oil tank; that's actually a capacitor discharge battery eliminator that Bill allows people to think will catapult the bike back to the future at exactly 88 mph, not that Bill would know as there's no speedo either.



THE CARETAKER'S '57 T-BIRD

Subtle Dick Jackson/George Barris custom still flying after all these years

Eddie "T-Bird" Donato.

John and Anna Gagnon, owners of this 1957 T-Bird customized by Dick Jackson in George Barris' shop, will both tell you right quick, "We're just the caretakers for the car." Both talk extensively and gratefully about Dick Jackson's subtle customizing work on the Bird.

John and Anna met in '86 at the WCK Paso Robles Cruisin Nationals, fell in love and later married. Since both are avid car people, it was a good match.

They purchased the historic '57 T-Bird from Dick Jackson, the original owner, a half dozen years ago after spotting it at the show, which they attend every year to honor the anniversary of when they met. They even came to this year's show at the new Santa Maria, California, location.

"That T-Bird parked by the gazebo just caught my eye," said Anna. "John and I pondered on it for about six weeks before we made the deal and bought the car."

Before this T-Bird, John owned three '55 Birds – with the

intention of keeping them all showroom original. Buying a customized '57 was literally going down a different road.

"The purists ask, 'How can you deface a '57 Thunderbird?'" Anna said. "I tell them that this was the kind of customizing that car guys did back in the day."

The Little Bastard

Dick "Peep" Jackson agrees. He said that in the '50s, you didn't have to do much to customize a car. They were dropped to the ground, real spotlights were added and a custom paint job with flames, scallops, paneling and/or pinstriping topped it off.

Dick began hanging out behind the spectator rope at the Barris shop when he was 14-years-old. He got on the other side of the rope when he was handed a broom and told to sweep up, a job he was glad to have just to be part of the shop. He was given the name "Peep" by George Barris, who loved to customize the names of employees. Because Dick was just five feet four and



a half inches tall, George told him, "you are no bigger than a peep." The name stuck.

Dick had worked his way up to head painter at Barris Kustoms when he purchased the '57 T-Bird with only ten miles on the clock. It took about a year for Dick to complete customizing the Bird, including having it slammed so low a pack of butts wouldn't slide under the car.

In honor of actor James Dean, who was killed in an auto accident a few years before, Dick had Dean Jeffries hand letter "The Little Bastard" in gold leaf script on the deck lid – a name that George Barris said fit Dick perfectly. The name opened up a can of worms with the fuzz, who pulled the T-Bird over on a regular basis to bitch about "The Little Bastard," the T-Bird's dual exhaust and dual spotlights, which were supposedly illegal at the time.

The dual tailpipes were easy to deal with because they were stock. It was illegal to have two spotlights so to keep it legal, Dick didn't hook them up. But "The Little Bastard" name was more problematic.

Cops would insist that "bastard" was profane and try to write a ticket. Dick carried a dictionary with him, which he would whip out and ask the officer to show him where the word was profane.

"It only offended the person who maybe is a bastard," explained Dick. "I didn't mind telling them my feelings. There's all kinds of meanings for bastard. It depends on how the person is taking it. It wasn't a big deal for George Barris to joke around and say, 'come over here you little bastard.'"

Before selling the car, Dick took the name off the back of the car and raised it up some but it's still lower than stock.

"I lucked out when I sold the car to John and Anna," said Dick. "I couldn't ask for two better people to take care of the car."

Spotlights

One of the original stars of customizing to come out of the Sam and George Barris shop, Dick Jackson still hasn't put away his paint gun. He



operates a paint shop outside of Bakersfield, California.

While with Barris, he painted cars for Jane Mansfield, Liberace and Senator Barry Goldwater. But it took a while to work his way up the ladder from floor sweeper to head painter to breaking out on his own.

"I was at the shop for about a year when Sam Barris said, 'You've been working hard,'" said Dick. "Then he gave me a set of original metal teardrop skirts and a set of Cadillac Sombbrero hubcaps. That was a very big thing back then."

Dick fitted the Caddy hubcaps on the '38 Chevy he owned at the time.

One thing Dick is still very fussy about is putting real spotlights on cars -- a job that George Barris was passionate about. The spotlights had to be perfectly placed. They couldn't be 1/16th of an inch off.

"Back then, spotlights were like women's breasts," said Dick. "You wouldn't want them pointing in odd directions."

Dick drilled and installed the dual Appleton spotlights, which go all the way through. The '57 Bird was a tough one to drill because the windshield and dash are both curved.

"George taught me how to do it," said Dick. "I picked up a lot of knowledge while I was with Barris and I'm grateful to George for the opportunity. I wouldn't trade my life for anything."

In the

John and Anna love the T-Bird. At the Santa Maria Cruisin' Nationals, it wasn't hard to catch John cleaning off any speck of dust or dirt that got on the car. And it wasn't unusual to see John motivating at a good pace down the street when he was driving the car.

"John zips in the T-Bird. That car loves the freeway," said Anna. "When we go to car shows, we'll take the car out around two or three in the morning when it's cool and we have the road to ourselves."

Other times John and Anna will get up at the crack of dawn just to take the car for a cruise.

"Man it goes down the road," said Anna. "It's a real car."

Resources

Dick Jackson
Dick's Paint & Body Studio
Tehachapi, CA
(661) 822-9728

Glenn Cannon
The Top Shop
Atascadero, CA
(805) 462-8677

Dave Whittle
California Designs
Norco, CA
(951) 736-1251



DeLuxe STATISTICS	
OWNER	John & Anna Gagnan Crane operator Fairfield, CA
BUILDER	Dick Jackson
CAR	1957 Ford Thunderbird
BODY	Custom Fab
ENGINE	Type Stock 312 Carburetion Stock Exhaust Duals with Bellflower tips Ignition Stock
DRIVETRAIN	Transmission Stock automatic Rear End Stock
SUSPENSION	Lowering blocks & cut coils
MISCELLANEOUS	Wheels Stock 14" steel, hubcaps with Olds Fiesta spinners and gold plated bullets Tires 14" WWW Dash Stock Taillights '58 Impala red lenses and chrome bullets Steering Stock column Upholstery Tuck & roll by Glenn Cannon
Paint	'56 Buick air scoops in hood; '57 Chevy pickup grille center upside down; frenched upper grille bar; handmade grille teeth; '55 Chevy headlight doors; side pipes with Buick bullet caps; backup lights in rear bumper exhaust ports; bullets in parking lights; shaved hood & trunk
Graphics	Sam Barris Bronze Lacquer by Dick Jackson Pinstriping by Dave Whittle; scallops by Dick Jackson

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* CRAWL *

By Dale Van Zant

It Don't Come Easy

I've never been a horse trader.

All of us know a horse trader or two. The latest "gotta have," the deal that's too good to pass up comes along, and the project that's almost done immediately goes up on the block to finance the new one. That's cool; to each his own. Except in times of dire financial necessity, I'm a guy who builds 'em to drive 'em, and oftentimes that build takes a long time, and a lot of patience.

When I do bring home a new project, I have a special routine. Might seem odd to some, but I find a small section, could be one square foot of decent original paint on an otherwise patina-encrusted body. It might be a section of the dash and gauges. If she's a runner, it might even be the tired old Stovebolt 6. Whatever the selected portion of the vehicle, I detail it out. Rubbing compound, wax, degreaser, rattlecans of shiny engine paint; whatever the tool, the first thing I do is create a small section of what this vehicle might look like when it's finished. Lastly, I make one of those silly little film director frames with my fingers to block out the rest of the vehicle, and there's my vision.

Why do I go through this silly routine? Inspiration, that's why. If you're like most of us, the older you get, the more obstacles seem to stand in the way of a completed, or at least roadworthy, hot rod or custom. Stand and stare at your new project long enough to truly contemplate the reality of time, money and effort that lies ahead and it can be overwhelming. Two years, five years, hell, ten years. Children, spouses and career all work counter to the ambrosia of the hot rod: time and money.

It don't come easy. None of us gets into this for a quick fix. Save that for the credit card-funded rice burners. And in these times of immediate gratification, it's easy to lose sight of the hot rodder's greatest gift: patience. How many non-gearheads do you know who would actually have the patience to troubleshoot an engine that has not run in a dozen years? Hot rod-

ders are methodical, we are resourceful, and we are patient. I've always said - and have proven on many occasions - give me an unseized mill, a fresh battery, a gas can and a 12-pack, and I'll get any motor to fire.



Compare and contrast. Twenty-five years ago, if you were lucky, you'd hear of a new band by word of mouth, maybe read about 'em in a magazine. There was no such thing as the Internet, much less a 3-second keyword search netting two dozen YouTube vids of the band playing live. Nope, you'd hoof it down to the Tower Records or Licorice Pizza store and see if you could get the longhair behind the counter to spin a record so you could check 'em out. No immediate MP3 downloads. You waited for the record album, bought it, and hauled ass home to drop a needle on the fresh vinyl. I hate to sound like an old man, but things sure the hell were different, and not all that long ago.

Wanna rebuild the front end on that 1951 Chevy business coupe? There was no online resource to find diagrams and parts lists. No H.A.M.B. forums. No e-commerce, no credit card payment with assured next-day delivery. No sir, chasing down methods, parts and advice was a laborious task that took a lot of patience. Even the intolerant horse trader had to exercise a certain

modicum of staying power. Need immediate cash to pick up that new project? You waited for the Sunday classifieds or *Auto Trader* to come out, then camped out by the telephone to begin the arduous task of sorting the real buyers from the lonely old dudes who called to tell you they had a car like that in high school. Boy, how we take Craig's List for granted.

So, yeah- times have changed, methods of communication and data transfer have imparted immediate gratification to much of this antiquated and rusty hobby of ours. The near extinction of iron-rich bone yards has given rise to the vast automotive aftermarket, but for most of us, patience remains the most valuable commodity we possess. Rusty nuts will always need to be busted loose with real wrenches, turned by real hands with scabbed-over bloody knuckles. Buddies will still come by to help lift your body off the frame. Copious amounts of beer must still be consumed into the wee hours of the morning, and that pond of 30W resulting from a fingertight drain plug will still need to be mopped up. Hours of sorting through attics and cabinets and coffee cans full of stray pieces and parts still need to occur before that linkage and bracket can be properly fabricated.

See, no matter how quickly we are able to impart skill or advice to one another, get parts shipped overnight, or post ads on the Internet, there will never, ever be anything to substitute for the most precious virtues shared by all real hot rodgers: patience and vision.

Immediate gratification does not exist in this world of traditional hot rodding and customizing. One or two buffed-out square feet on my new project might seem odd, but it gives me the vision, and for me, vision begets patience. Call it motivation; call it the light at the end of the tunnel. Envision that first boulevard crawl before the reality of the daunting task has a chance to set in. Crack a beer, grab a wrench and have at it, brother. It don't come easy, and every journey begins with that first step.

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